MARTIAL, BOOK VII
A COMMENTARY

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GUILLERMO GALÁN VIOQUE

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A COMMENTARY

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MARTIAL, BOOK VII
A COMMENTARY

BY

GUILLERMO GALÁN VIOQUE

TRANSLATED BY

J.J. ZOLTOWSKI

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Guillermo Galán Vioque
Huelva, Campus del Carmen, 2001

INTRODUCTION

1. *The dating of book 7*

As is so often the case when dealing with an author of classical antiquity, the dating of the books of Martial presents a number of problems. The most generally-accepted proposal, and the initial reference for all discussion—whether to support or refute it—, is that put forward by L. Friedländer in his monumental edition and commentary, in which, apart from his own contributions, he picks up on several valuable suggestions by H. F. Stobbe.[1]

L. Friedländer proposes to date Martial's first literary experience to the year 80,[2] sixteen years after his arrival in Rome from distant Bilbilis.[3] In June of that year the emperor Titus organized some spectacular public

[1] For the chronology of the works of Martial, cf. L. Friedländer, *De temporibus librorum Martialis Domitiano imperante editorum et Silvarum Statii* (Königsberg 1862), *De temporibus librorum Martialis X et XI* (Königsberg 1865), "Chronologie der Epigramme Martials", in *M. Valer. Martialis Epigrammaton libri,* (Leipzig 1886) (= Amsterdam 1967) (expanded version of his *SG* III 424–440), H. F. Stobbe, "Die Gedichte Martial's", *Philologus* 26 (1867) 44–80, Th. Mommsen, "Zur Chronologie Martials", in "Zur Lebensgeschichte des jüngeren Plinius", *Hermes* 3 (1869) 120–126 (= *Ges. Schrift.* 4 [1906] 452), A. Dau, *De Marci Valerii Martialis libellorum ratione temporibusque* I (Diss. Rostochii 1887) (with the reviews by W. Gilbert, *Wochenschr. für klass. Philol.* 5 [1888] 1068–1075, L. Friedländer, *Berl. philol. Wochenschr.* 9 [1889] 1201–1207). Cf. also M. Citroni, *Maia* 40 (1988) 3–39, *ICS* 14 (1989) 201–226, Sullivan, *Unexpected Classic,* 6–55.

[2] Cf. L. Friedländer 16, F. della Corte 5–6; *contra* L. Herrmann, "Les livres des spectacles", *Latomus* 21 (1962) 495. See also A. Boethius, "*Et crescunt media pegmata celsa via*", *Eranos* 50 (1952) 129–137, who brings forward the composition of *Epigr.* 2 to the year 78 or 79. For the *Epigrammaton liber,* cf. the excellent critical edition with introduction by U. Carratello (Gènova 1980), the commentary by F. della Corte (Gènova 1986) and the numerous articles by U. Carratello, especially "*L' Epigrammaton liber* di Marziale nella tradizione tardo-medievale e umanistica", *GIF* 5 (1974) 1–77, "Riesame di questioni sull' *Epigrammaton liber* di Marziale", *GIF* 20 (1989) 273–289, "Dell' *Epigrammaton liber* di Marziale e dei suoi editori", *GIF* 43 (1991) 315–328. Cf. also L. Friedländer, *Martialis Buch der Schauspiele mit Anmerkungen* (Königsberg 1884). A new commentary on the *Epigrammaton liber* is being prepared by K. M. Coleman (Trinity College, Dublin).

[3] According to the poet's own testimony, he moved to Rome in 64; cf. 10.103.7–10. On Martial's life, cf. W. J. M. van Stockum, *De Martialis Vita et Scriptis* (The Hague 1884), A. Brandt, *De Martialis poetae vita et moribus* (Berlin 1953), V. Scamuzzi, "Contributo a una obiettiva conoscenza della vita e dell' opera di M. Valerio Marziale", *RSC* 14 (1966) 149, J. P. Sullivan, *Unexpected Classic,* 1–55, *RE* 2.15a.55–85 (Helm), L. Friedländer 3–16. Cf. M. von Albrecht, *Geschichte der römischen Literatur* (München 1992) 2.821–839, J. Fernández Valverde, "Las fechas de la vida de Marcial", in *Arqueólogos, historiadores y filólogos. Homenaje a Fernando Gascó* (Sevilla 1996) 631–633, J. Fernández Valverde, A. Ramírez de Verger, *Marcial. Epigramas I* (Madrid 1997) 7–16. On Bilbilis as Martial knew it, cf. F. Eyaralar, *Descripción de la Augusta Bílbilis y la vida de su hijo el poeta Marco Valerio Marcial* (Calatayud 1845), M. Dolç y Dolç, "Semblanza arqueológica de Bílbilis", *AEA* 27 (1954) 179, M. A. Martín Bueno, *Bílbilis. Estudio Histórico-arqueológico* (Zaragoza 1975), J. P. Sullivan, *Unexpected Classic,* 179–184. On the toponym, cf.

games to celebrate the inauguration of the as-yet unfinished Amphitheatrum Flavium, or Colosseum.[4] Martial reflects the festive atmosphere of the Urbs and celebrates the grandeur of both the games[5] and the amphitheatre,[6] extolling the virtues of the emperor with obviously encomiastic ends,[7] in a book of epigrams which the evidence suggests has been handed down to us in fragmentary form,[8] known as *Epigrammaton liber.*[9]

Martial must already have become known in the literary circles of the Urbs by means of *recitationes* and the exchanging of *libelli* or 'fascicules' among friends and patrons,[10] particularly after entering the circle of Stoic compatriots who had already triumphed in Rome, among them both Senecas, father and son, and Annaeus Mela, the father of Lucan.[11]

He went on to publish *Xenia* and *Apophoreta,* two books of epigrams composed almost exclusively in elegiac distichs and used like labels to accompany the presents typically given during the Saturnalia.[12] *Xenia* is limited almost

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M. Dolç, *Hispania,* 107–119, "La investigación sobre la toponimia hispana de Marcial", *EClás* 4 (1957) 68.

[4] Cf. *RE* 6.2516–2525 (Gall.), Platner-Ashby, *Topographical Dictionary,* 6–7, E. Nash, *Pictorial Dictionary of Ancient Rome* (New York 1968) 17, M. DiMacco, *Il Colosseo. Funzione simbolica, storica, urbana* (Roma 1971).

[5] Cf., for instance, *Epigr.* 6(5), 24(21). For these games, cf. also Suet. *Titus* 7, D. C. 66.25. Cf. H. Szelest, *ANRW* 32.4 (Berlin 1986) 2570, n. 11, G. Jennison, *Animals for Show and Pleasure in Ancient Rome* (Manchester 1937) 22.

[6] Cf., for instance, *Epigr.* 1, 2.

[7] Cf., for instance, *Epigr.* 20(17), 23(20). Cf. O. Weinreich, *Studien,* 21, 74, F. Sauter, *Kaiserkult,* 27, 153, 166, K. Scott, *Imperial Cult,* 55, 113.

[8] Cf. U. Carratello 14, W. M. Lindsay, *Ancient Editions,* 49, Mª J. Muñoz Jiménez, *El manuscrito 10.098,* 38–43, J. P. Sullivan, *Unexpected Classic,* 8–9, F. della Corte 7.

[9] The name, adopted by most modern editors since F. G. Schneidewin (with the exception of M. Dolç, C. Giarratano and F. della Corte, who prefer *De spectaculis*), first appears in the Ferrara edition of 1471, which begins *M. Valerii Martialis epigrammaton liber incipit.* The collection is also called *Spectaculorum liber,* a title invented by I. Gruterius (Frankfurt 1602), or *De spectaculis libellus,* as P. Scriverius preferred in his Leiden edition of 1619. Ms. T contains the title *De amphitheatro.* On this topic cf. U. Carratello 33–35, Della Corte 42, and especially the comment by W. Heraeus on the generally-accepted title, *Epigrammaton liber: Hic liber, (...) a grammaticis non usurpatus, vulgo « de spectaculis » inscribebatur (hodieque commode ita citatur) inde a Gruterio usque ad Schneidewin, qui « epigrammaton liber » titulum fecit fidei non melioris, ut genuinum quaerendum putem* (cf. W. Heraeus XXI).

[10] Cf. J. P. Sullivan, *Unexpected Classic,* 4–6. On this form of circulation of literature prior to its publication as a book, cf. P. White, *JRS* 64 (1974) 40–61, *JRS* 68 (1978) 74–92, M. Citroni, *Maia* 40 (1985) 3–4, P. Fedeli, "I sistemi di produzioni e diffusione", in *Lo spazio letterario di Roma antica* (Roma 1989) 2.343–378.

[11] Cf. E. J. Weinrib, *The Spaniards in Rome from Marius to Domitian* (Diss. Harvard 1968). The downfall of this group came when the conspiracy of the Pisones was discovered in 65. Although their relationship with Martial was a brief one, he always held them in high regard; cf. 12.36. For the lasting memory of this circle in Martial's poetry, cf. *ad* 7.21, especially 4.40, and also 12.36.8–9. Cf. M. Citroni, *Maia* 40 (1985) 8.

[12] For this practice, cf. Petron. 56.7–10, Suet. *Aug.* 75. Cf. S. L. Mohler, in *Classical Studies in honour of J. C. Rolfe* (Philadelphia 1931) 248–250. Cf. especially F. Grewing, *Prometheus* 25 (2000) 259–281.

exclusively to gifts of food, while *Apophoreta* introduces a great variety of presents, some cheap, others expensive. The dating of these works has been the subject of some debate.[13] The only objective information we have, as a *terminus post quem*, is the adoption of the *cognomen* of Germanicus[14] by the emperor Domitian, a question which has been discussed at great length.[15] L. Friedländer posited a joint edition of the two books in December of the year 84 or 85. M. Citroni, in contrast, on the grounds of the differences between the two books, especially the greater complexity of *Apophoreta*, argues for separate publication of the two works on the occasion of the Saturnalia of two consecutive years: either 83 and 84 or 84 and 85.[16] As date of publication of both, Sullivan proposes December 85.[17] Later dating has also been defended, such as 94 or 95,[18] or at least after the publication of book 4.[19]

According to the dating of L. Friedländer,[20] it was only after 85/86 that Martial, now a well-known and respected author, began to publish his books of epigrams in a numbered series, a process which continued even after his return to Spain in 98. M. Citroni suggests the beginning of 86 as the date of publication of book 1, and the end of the same year or beginning of the following for book 2.[21] L. Friedländer, echoing a hypothesis of H. F. Stobbe,[22] argued for joint publication, a theory questioned *recte* by M. Citroni.[23] It has also been suggested that book 2 was published before book 1[24] and even that both 1 and 2 were published after book 3.[25] In view of the complex chronological problems presented by these first two books of Martial, J. P. Sullivan concludes that both were published around the year 86.[26] It is also possible that what we know as book 1 is not the original but the result of a re-edition supplemented by self-eulogizing epigrams such as poems 1, 2 and 113.[27]

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[13] Cf. A. Martin, "Quand Martial publia-t-il ses *Apophoreta*?", *ACD* 16 (1980) 61–64, R. A. Pitcher, "The Dating of Martial Books XIII and XIV", *Hermes* 113 (1985) 330.

[14] Cf. 13.4: *Serus ut aetheriae Germanicus imperet aulae / utque diu terris, da pia tura Iovi.*

[15] On this question, cf. H. Braunert, "Zum Chattenkrieg Domitians", *Bonner Jahrbb.* 153 (1953) 97–101, R. A. Holder, "Domitian and the Title *Germanicus*", *LCM* 2 (1977) 151. Cf. Citroni XIII–XIV, especially n. 13. Cf. *ad* 7.61.3.

[16] Cf. M. Citroni, *Maia* 40 (1988) 11–12.

[17] Cf. J. P. Sullivan, *Unexpected Classic*, 12.

[18] Cf. A. Dau, *De... ratione temporibusque*, 35–56 (especially 54–55).

[19] Cf. R. A. Pitcher, "The Dating of Martial Books XIII and XIV", *Hermes* 113 (1985) 330–339.

[20] Cf. L. Friedländer 53–54.

[21] Cf. M. Citroni XIV–XVIII.

[22] Cf. L. Friedländer 16, H. F. Stobbe, *Philologus* 26 (1867) 62–63.

[23] Cf. M. Citroni XIV–XVIII.

[24] Cf. H. F. Stobbe, *Philologus* 26 (1867) 62. Cf. M. Citroni XV, n. 20.

[25] Cf. E. T. Sage, *TAPhA* 50 (1919) 174.

[26] Cf. J. P. Sullivan, *Unexpected Classic*, 15.

[27] Cf. A. Dau, *De...ratione temporibusque*, 77, M. Citroni 11–13 *ad* 1.1.

As for book 3, which was published, according to Martial himself, during a sojourn in *Forum Cornelii*, modern Imola,[28] L. Friedländer dates it to between 87 and 88.[29] M. Citroni, for his part, would bring the publication date forward to September or October 87.[30]

For the dating of book 4 we have the *terminus post quem*, not only of Domitian's birthday (October), celebrated by the poet in 4.1, but the arrival in Rome of news of the rising of Antonius Saturninus, and as a *terminus ante quem* the crushing of this rebellion. We know from the *Acta fratrum Arvalium* that the emperor left Rome to crush the revolt on 12th January 89, and that the news of victory reached the Urbs around the 24th or 25th of the same month. Virtually all historians date the rising to January 1st, when the oath of fidelity to the emperor was sworn.[31] L. Friedländer dated the book to December 88. In view of the dates put forward by the historians, he put the date of publication back to the period between the 10th and 24th of January, arguing that in 4.88 Martial refers to the Saturnalia as already having finished.[32] M. Citroni defends L. Friedländer's chronology in this respect, dating the book to December 88, on the grounds that even if the rebellion materialized on January 1st, rumours of the imminent rising could have been circulating in Rome for some time previously.[33] Nevertheless, the most widely accepted dating, supported most recently by J. P. Sullivan, is January 89.[34]

For the dating of books 5 and 6 our only *terminus ante quem* is the publication of book 7 in December 92. L. Friedländer dates book 5 to the autumn of 89.[35] M. Citroni puts the date back to December of the same year, following a proposal by S. Gsell,[36] not only to make publication coincide with the Saturnalia but also because of the reference to *dignos triumphos*, in the plural, in 5.19.3, a veiled allusion, according to M. Citroni, to the double triumph held by the emperor after the victory over the Chatti and the Dacians

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[28] Cf. 3.4. For a topographical description of the town, cf. G. Norcio, "Marziale ad Imola", *Strenna storica bolognese* 10 (1960) 185.

[29] Cf. L. Friedländer 54–55.

[30] Cf. M. Citroni, "Marziale e i luoghi della Cispadana", in *Cispadana e letteratura antica, Atti del Convegno di Studi tenuto ad Imola nel maggio 1986* (Bologna 1987) 138 (summarized in M. Citroni, *ICS* 14 [1989] 222–223, n. 38).

[31] Cf. Th. Bergk, "Der Aufstand des Antonius", *Jahrbücher des Vereins von Altertumsfreunden im Rheinlande* 58 (1876) 136, E. Ritterling, "Zur römischen Legionsgeschichte am Rhein, II", *Westdeutsche Zeitschrift für Geschichte und Kunst* 12 (1893) 203. Cf. S. Gsell, *L'empereur*, 238–261, B. W. Jones, *Domitian*, 144–150.

[32] Cf. E. Ritterling, *supra*.

[33] Cf. M. Citroni, *ICS* 14 (1989) 219–220. On the possibility that there already was knowledge of the conspiracy of Saturninus in Rome in December 88, cf. G. Waser, "Der Putsch des Saturninus gegen Domitian", in *Provincialia. Festschrift für Rudolf Laur-Belart* (Basel-Stuttgart 1968) 497. For the speed at which news spread, cf. A. M. Ramsay, "The Speed of the Roman Imperial Post", *JRS* 15 (1925) 60–74.

[34] Cf. J. P. Sullivan, *Unexpected Classic*, 33.

[35] Cf. L. Friedländer 56.

[36] Cf. S. Gsell, *L'empereur*, 198, M. Citroni, *ICS* 14 (1989) 220–221.

in December 95, to which the poet was to give considerable attention in the following book.[37] J. P. Sullivan puts back the date of publication of this book to the Saturnalia of the year 90.[38]

As for book 6, Friedländer considers it to have been published in the summer or autumn of 90, while J. P. Sullivan defends the later dating of December 91.[39] M. Citroni, for his part, insists that we do not have sufficient information to put forward a sure dating, except to state that its publication must have been sometime between December 90, when book 5 was published, and December 92, when book 7 appeared.[40]

In the case of book 7, there is external information which enables us to date it with a reasonable degree of certainty. Thus, in the group of epigrams opening the book, Martial makes reference to the ending of a campaign in Sarmatia, calling for and celebrating the imminent return of the emperor. He makes an appeal for his return in 7.2.7–8:

I comes et magnis illaesa merere triumphos
  palmataeque ducem, sed cito, redde togae.[41]

He celebrates his return in 7.6.5–8:

Publica victrices testantur gaudia chartae,
  Martia laurigera cuspide pila virent.
Rursus, io, magnos clamat tibi Roma triumphos
  invictusque tua, Caesar, in urbe sonas.

and in 7.8.1–8:

Nunc hilares, si quando, mihi, nunc ludite, Musae:
  victor ad Odrysio redditur orbe deus.
Certa facis populi tu primus vota, December:
  iam licet ingenti dicere voce 'venit'.
Felix sorte tua! poteras non cedere Iano,
  gaudia si nobis quae dabit ille dares.
Festa coronatus ludet convicia miles,
  inter laurigeros cum comes ibit equos.

Later, in 7.80.1–4, when recommending his book of epigrams to a friend who had taken part in the campaign, the poet places great emphasis on the pacification of the region:

Quatenus Odrysios iam pax Romana triones
  temperat et tetricae conticuere tubae,
hunc Marcellino poteris, Faustine, libellum
  mittere: iam chartis, iam vacat ille iocis.

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[37] On this much-debated triumph, cf. E. Köstlin, *Die Donaukriege Domitians* (Diss. Tübingen 1910) 69, 74–81.

[38] Cf. J. P. Sullivan, *Unexpected Classic*, 35.

[39] Cf. J. P. Sullivan, *Unexpected Classic*, 37.

[40] Cf. M. Citroni, *ICS* 14 (1989) 223.

[41] Cf. also 5.3: *redde deum votis poscentibus*; and 6.9–10: *sed iam laetitiae quo sit fiducia maior, / Sarmaticae laurus nuntius ipse veni.*

In all these epigrams Martial is referring to Domitian's third campaign against the Sarmatians.[42] The first conflict on the north-east frontier of the empire broke out at the end of 85, when the Dacian tribes crossed the Danube and invaded Moesia. Domitian embarked upon a campaign in January 86 and returned to Rome for the Capitoline games, leaving behind the pretorian prefect Cornelius Fuscus, who drove the Dacians out of Roman territory but fell in combat, after his army had been defeated in pitched battle. Hostilities were successfully resumed in 89 and the emperor held a double triumph at the end of the year for his victories over the Chatti and the Dacians.[43] The Senate granted him the title of *Dacicus*, although Domitian did not include it in his official nomenclature, perhaps realizing that the conflict was not really over.[44] In May 92, in fact, he undertook a new campaign which lasted eight months, until his return in January 93.[45] After his success in this campaign, Domitian received his twenty-second and final *salutatio*. According to the evidence provided by coins which have been preserved, he received this between 12th September 92[46] and 13th July 93.[47] The only possible chronology, therefore, is that he left Rome on campaign in May 92 and returned in January 93, after the eight months mentioned by Martial.[48] Book 7 would therefore have seen the light of day in December 92. This dating is confirmed beyond all doubt by the intensification of Domitian's domestic policy after the death of Agricola, which occurred with all certainty on 23rd August 93.[49] It is unlikely that Domitian would have absented himself from Rome again after this date, and even less likely that he would have been welcomed back to the city in a festive atmosphere, since the emperor concerned himself increasingly with domestic matters, using the ever more firmly established system of denunciation to cut off any attempt at conspiracy at the root. This period later became known as an age of terror.[50]

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[42] Cf. K. Strobel, "Der Chattenkrieg Domitians", *Germania* 65 (1987) 423–452 [cf. bibliography in 423, n. 1], B. W. Jones, *Domitian*, 226, n. 76.

[43] Cf. L. Rossi, "Guerra e vittoria dacica di Domiziano nell' 88–89(?). Breve riesame delle fonti", *CRDAC* 11 (1980/81) 441–445.

[44] Martial only uses it in the epistle-preface to book 8: *IMPERATORI DOMITIANO CAESARI AVGVSTO GERMANICO DACICO VALERIVS MARTIALIS.*

[45] On this conflict, cf. S. Gsell, *L'empereur*, 202–234, B. W. Jones, *Domitian*, 135–139; 150–153.

[46] Cf. *CIL* 3 p. 858: *Imp. Caes. Domit. Aug. Germ. p. m. tr. pot. XI. imp. XXI. cos. XVI.*

[47] Cf. *CIL* 3 p. 859: *trib. pot. XII imp. XXII. cos. XVI.*

[48] Cf. 9.31.1: *luna quater binos non tota peregerat orbes.*

[49] Cf. S. Gsell, *L' empereur*, 226, 263. Cn. Julius Agricola, consul in 77 (cf. Tac. *Agr.* 9) and governor of Britain, launched a series of campaigns in this distant province. The bibliography on him is vast; cf., among more recent works, J. G. F. Hind, "Summers and Winters in Tacitus' account of Agricola's campaigns in Britain", *Northern History* 21 (1985) 1–18, D. Campbell, "The Consulship of Agricola", *ZPE* 63 (1986) 197–200, W. S. Hanson, *Agricola and the Conquest of the North* (London 1987), B. W. Jones, *Domitian*, 58.

[50] Cf. Suet. *Dom.* 3,10, Tac. *Hist.* 1–3, Mart. 12.6.11–12, Iuv. 4.151, Philostr. *VA* 7.4, Plin. *Paneg.* 35–95, Oros. 7.10. Cf. S. Gsell, *L'empereur*, 262–274.

An earlier date has been defended,[51] on the supposition that the campaign to which Martial refers is actually a battle in the war against the Dacians in 89, identifying it with the campaign against the Marcomanni in Pannonia;[52] the triumphal return that is being celebrated would therefore be that of Domitian with Decebalus in January 91, which would bring the publication date of book 7 forward to 90. According to this theory, these are the festivities alluded to in the epigrams which echo the celebratory atmosphere of the Urbs in book 8 (cf. 26, 30, 49[50], 65, 78). However, this hypothesis has been rejected by H. F. Stobbe on the grounds that it would be somewhat irregular for the same triumph to have been celebrated already in the preceding book.[53]

It has also been suggested that book 7 might have been published as late as December 93.[54] However, it is difficult to argue that Domitian could have been absent from Rome after the fall of Agricola. Moreover, after the campaign he was awarded his twenty-second *salutatio*, and there are extant coins which prove that he had already received it by July 93.[55]

Book 7 was therefore published in December 92, since apart from the fact that Martial himself refers to December as the possible month of the emperor's return to Rome,[56] there are numerous allusions in the book to the festival of the Saturnalia, held in the Urbs in mid-December.[57]

Martial mentions the presents which were given during these festivities in poems 53, 72, 91, and probably 36; and in 28 he invites a patron to read and enjoy his epigrams during the leisure time provided by the Saturnalia. There are also many epigrams in which reference is made to the exchanging of gifts in general,[58] and to the proverbial cold of December.[59]

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[51] Cf. M. Imhof, *T. Flav. Domitianus* (Halle 1857) 65.

[52] Cf. D. C. 67.7.

[53] Cf. 6.4, 6.10. Cf. H. F. Stobbe's argument: 'es ist doch nicht möglich sich diese Gedichte des Buch VI in demselben Jahre mit Buch 8, ja später als 8.8 (januar) geschrieben zu denken' (cf. *Philologus* 26 [1867] 47).

[54] R. Hanslik argues for the year 93, rather than 92, as the date of the Sarmatian expedition, putting forward arguments for the publication of books 8 and 9 in 94 and the spring of 95 respectively (cf. "Die neuen Fastenfragmente von Ostia in ihrer Beziehung zu gleichzeitigem epigraphischem und literarischem Material", *WS* 63 (1948) 117–135, *contra* E. Wistrand, *De Martialis Epigr. VIII 15 commentatiuncula* (Göteborg 1955) 5, n. 5, 9, n. 2.

[55] Cf. *supra*. R. Hanslik changed his view in *Kleine Pauly s. v. Domitianus* II (1975) 124 (Cf. E. Wistrand, "*De Martialis epigr. VIII 15 commentatiuncula*", *Acta Univ. Gotoburg* 60 [1954] 5, n. 1).

[56] Cf. 7.8.3.

[57] This festival is characterized by its liberal atmosphere, one quite suited to light literature of the type represented by Martial's epigrams. On this topic, see M. Citroni, *ICS* 14 (1989) 201–226. According to this scholar, not only book 7 but others were published to coincide with the Saturnalia, that is, in December: books 13, 14 and 11, books 4 and 5, and perhaps also the first edition of 10 (cf. M. Citroni, *ICS* 14 [1989] 222). For the Saturnalia, cf. *RE* 2a.201–211 (Nilson).

[58] Cf., for instance, 7.3, 7.16.

[59] Cf. 7.28, 7.31, 7.36, 7.37, 7.53, 7.72, 7.91, 7.95. There are also references to the rainy season (cf. 7.61.6: *medio...luto*), and to autumn as the time when fruit is picked (7.49, 7.91) and roses bloom (7.89).

As for book 8, in which Martial celebrates the emperor's return and expresses his satisfaction over the offerings made and the games held in his honour, L. Friedländer dated it to the middle of 93,[60] reasoning that the epigrams in which Martial celebrated these events would not have been published too long after their occurrence, in January 93. Nevertheless, it seems preferable to put the publication date back to December of the same year or, more plausibly, according to M. Citroni,[61] to the beginning of 94, because of references to certain celebrations which could not possibly have materialized immediately after Domitian's return, in particular the construction of the temple of Fortuna Redux and a commemorative victory arch, praised by Martial in 8.65. Moreover, in 8.66 the poet alludes to the consulate of the elder son of Silius Italicus, who is generally identified with L. Silius Decianus, *suffectus* in 94, and not in 93, as has been argued on the grounds of *CIL* 16.39.[62] Silius Decianus came into office on 1st September 94. M. Citroni argues that Martial is not referring strictly to his taking possession of the post but simply to the nomination, which by all accounts took place in January each year. He accordingly stands by January 94 as the date of publication of book 8. J. P. Sullivan prefers the later date of December of the same year.[63]

Friedländer dated book 9 to December 94,[64] and was supported by M. Citroni,[65] although J. P. Sullivan opts for the later date of the spring of 95, in line with his dating of the previous book as a *terminus post quem*.[66]

As regards books 10 to 12, a first version of book 10 which has not been preserved is believed to have appeared in December 95.[67] The following year, after the fall of Domitian, book 11 was published, after which Martial oversaw a joint re-edition of books 10 and 11 as a gift to Nerva, selecting the epigrams that were most in keeping with the new political situation.[68] In mid or late 98 he published the second edition of book 10, suppressing the epigrams which might be considered politically incorrect.

Finally, now back in his native Spain and after a silence of over three years, he published his final book, 12, at the end of 101 or beginning of 102, barely two years before his death.[69]

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[60] Cf. L. Friedländer 59.

[61] Cf. M. Citroni, *ICS* 14 (1989) 221–222.

[62] Cf. A. Degani, *Inscriptiones latinae* XIII 1 (1947) 222.

[63] Cf. J. P. Sullivan, *Unexpected Classic*, 40.

[64] Cf. L. Friedländer 61–62.

[65] Cf. M. Citroni, *ICS* 14 (1989) 222–223.

[66] Cf. J. P. Sullivan, *Unexpected Classic*, 42.

[67] Cf. especially H. F. Stobbe, "Martials zehntes und zwölftes Buch", *Philologus* 27 (1868) 630–641, Th. Mommsen, "Zur Chronologie Martials", in "Zur Lebensgeschichte des jüngeren Plinius", *Hermes* 3 (1869) 120–126, J. P. Sullivan, *Unexpected Classic*, 44–52.

[68] Cf. 12.4. Cf. J. P. Sullivan, *Unexpected Classic*, 50–51.

[69] Cf. J. P. Sullivan, *Unexpected Classic*, 52–53. On Martial's death, cf. Plin. *Epist.* 3.21.

2. *The epigrams of book 7: subject-matter and ordering*

From the thematic point of view, Martial's work is characterized by *variatio*, a conscious artistic decision on the part of the poet.[70] Martial deals with a great variety of themes which generally recur, in much the same manner, throughout the twelve books of epigrams.[71] The ordering of the epigrams within each book does not follow predetermined rules or respect a fixed criterion,[72] although there is a clear tendency to arrange together, in groups of two or three, those epigrams which deal with a particular topic, even when this is done from varying perspectives. Thus, in book 7 the following subgroups of epigrams can be detected:[73]

1. The emperor poems (1, 2, 5, 6, 7, 8).[74]
2. The Lucan poems (21, 22, 23).[75]
3. The Quintus Ovidius poems (44, 45).[76]
4. The Lausus, or slanderer, poems (81, 87, 88).

However, there are other epigrams which deal with the same subject-matter and yet appear some distance from each other within the book, such as the poems on the fountain in the garden of Violentilla (15, 50),[77] those containing a joke or some other comment on the Jews and circumcision (35, 55, 82), or the epigrams on the lesbian Philaenis (67, 70).

The themes which concern the poet in book 7 can be grouped into six main blocks:

I. Adulation.
II. Epigrams on a literary theme.
III. Criticism of vices or character traits while avoiding personal attacks, in line with his well-known poetic principle.[78]

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[70] Cf. 7.90: *Iactat inaequalem Matho me fecisse libellum: / si verum est, laudat carmina nostra Matho. / aequales scribit libros Calvinus et Umber: / aequalis liber est, Cretice, qui malus est.*

[71] For an illustrated account of the different themes in Martial, cf. R. Hofmann, "Aufgliederung der Themen Martials", *Wiss. Zeitschr. der Karl-Marx Univ. Leipzig* 6 (1956/57) 433–474, J. W. Duff, "Varied Strains in Martial", in L. W. Jones, ed., *Classical and Mediaeval Studies in Honor of Edward Kennard Rand* (New York 1938) (= 1968) 87–99.

[72] For the ordering of the epigrams within each book, cf. H. Berends, *Die Anordnung in Martials' Gedichtbüchern I–XII* (Jena 1932) (for book 7, 31–37), O. Seel, "Ansatz zu einer Martial Interpretation", *A&A* 10 (1961) 53–76, reproduced in G. Pfohl, *Das Epigramm*, 153–186, and J. Scherf, *Untersuchungen zur Buchgestaltung Martials* (München 2001).

[73] On the tendency to order the epigrams in cycles or subgroups, cf. O. Weinreich, *Studien*, 90, K. Barwick, *Philologus* 102 (1958) 284–318, V. Buchheit, *Philologus* 105 (1961) 90–96, K. Willenberg, *Hermes* 101 (1973) 320–351, W. Burnikel, *Witzepigramms*, 88–95.

[74] Cf. W. Burnikel, *Witzepigramms*, 91; K. Barwick, *Philologus* 102 (1958) 290, E. Sergi, *Maia* 45 (1993) 248.

[75] Cf. K. Barwick, *Philologus* 102 (1958) 296, V. Buchheit, *Philologus* 105 (1961) 90–96.

[76] Cf. K. Barwick, *Philologus* 102 (1958) 296–297.

[77] On this *Variationspaare*, cf. especially W. Burnikel, *Witzepigramms*, 89–90.

[78] Cf. 10.33.10: *parcere personis, dicere de vitiis.*

IV. The poet's relationship with patrons (epigrams containing requests for gifts, praise of the patron and wishes for a long and happy life).
V. Daily life in the Urbs.
VI. Jokes or anecdotes on various subjects.

Let us consider these categories in greater detail:

(I) Adulation of the emperor becomes more frequent from book 4 and reaches a peak between books 7 and 9,[79] coinciding with Martial's higher standing in the court of Domitian. In the case of the adulatory epigrams, while it is true that the arrangement is not determined by their subject-matter, there is certainly a tendency to place them at the beginning and end of books.[80] Thus, book 7 begins with a short cycle of epigrams dedicated to the emperor. This group of encomiastic poems comprises epigrams 1–2 and 5–8.[81] Likewise, Martial closes the book with an epigram (99) which is clearly conclusive in character, in which he vindicates his role in the literary life of the time, requesting that Crispinus should intercede on his behalf before the emperor.

Also directed to the emperor with adulation in mind are epigrams 56, on the splendour of the *domus Flavia*, praised through the figure of its architect, who is only known to us through Martial; 60, where he addresses Domitian as Jupiter's right-hand man; and 61, in which he praises a town-planning measure of the emperor's which has restored splendour to Rome.

(II) The poet is fully involved in the daily life of the Urbs, as is reflected in a substantial number of epigrams alluding to the contemporary literary scene. One of the features of book 7 is in fact the greater number of epigrams on a literary theme, either epigrams in which Martial deals with his own work—that is, metaliterary epigrams revealing the key principles in his poetic art—(25), or else poems in which he defends himself against criticism (12, 81, 85, 90), or concerns himself with the circulation of his work (29, 51, 52, 68, 88) or simply epigrams in which he dedicates his work to various patrons (26, 80, 84, 97) or appeals to them for protection from his critics (17, 72). Book 7 is also the one with the greatest number of dedicatory epigrams in his whole *oeuvre*.[82] In addition he deals with the exchange

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[79] Cf. M. Citroni, *Maia* 40 (1988) 20–21.

[80] A thesis defended by E. Merli, *Maia* 45 (1993) 229–256. Cf. previously some hints in this direction in E. Pertsch, *De Valerio Martiale Gracorum Poetarum imitatore* (diss. Berlin 1911).

[81] Cf. K. Barwick, *Philologus* 102 (1958) 290.

[82] There are twelve dedicatory epigrams in book 7 (11 [to Aulus Pudens], 17 [to Iulius Martialis], 26 [to Domitius Apollinaris], 28 [to Fuscus], 29 [to Thestylus], 42 [to Castricus], 52 [to Auctus and Celer], 68 [to Istantius Rufus], 80 [to Marcellinus], 84 [to Caecilius Secundus], 97 [to Caesius Sabinus], 99 [to the emperor]. In the other books we find four dedications in book 1 (4, 5 [to the emperor], 52 [to Quintianus], 70 [to Proculus]), two in book 2 (*praef.* [to Decianus], 93 [to Aquilius Regulus]), three in book 3 (2 [to Faustinus], 5 [to Iulius Martialis], 100 [to Rufus]), five in book 4 (8 [to the emperor], 10 [to Faustinus], 14 [to Silius Italicus],

of books (3, 77) and even graphically represents the attacks inflicted on his work (34), jokes with a patron who has suggested he might polish up his poems (11), and asks another to cast critical judgement on his compositions (28).

(III) In addition, Martial satirizes the society around him, ridiculing vices like hypocrisy (cf. 4, 39, 62, 82), excessive wealth (48, 73), unbridled ambition for riches (98), homosexual relationships between adults (71) and other irregular forms of sexual behaviour (41, 94), social climbing (57, 64), the practice of wearing full-length togas (33) and the habit of kissing friends (95), as well as condemning reprobates like busybodies (cf. 10), gossips (24, 81, 87, 88), Greek-style sports enthusiasts (32), the grossly greedy (20, 49, 59), the superstitious (54), braggarts (cf. 76), those who show off their wealth with no trace of tact or common sense (78), those who are unable to say 'no' (43, 92), inheritance-seekers (66) and individuals who overdo their perfume in the belief that this will help to hide their vices (41).[83]

He also condemns women, either for their excessive libido (30, 58), or because it is not only excessive but quite unfitting for their age (75), or else because it pushes them to takes the man's place in sexual relationships (67, 70). The poet also censures prudish women (35) and those who attempt to conceal their blemishes by beautifying themselves *contra naturam* (13), and ridicules the most intimate female defects (18).

Another object of criticism is the legal profession (9, 65) and hairdressers (83).[84]

(IV) Another series of epigrams is given over to praise of patrons. These are quite possibly private commissions written at the behest of the interested party. In this context the poet praises Argentaria Polla, Lucan's widow, while recalling the injustice of the poet's death (21, 22, 23), Quintus Ovidius (44, 45), Silius Italicus (63), Theophila, his friend Canius Rufus' bride-to-be (69), the dead father of Etruscus (40), and Licinius Sura, recently recovered from a near-fatal illness (47). Within this group too are epigrams 74, in which the

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82 [to Venuleius], 86 [to Apollinaris]), six in book **5** (1, 5, 6 [to the emperor] (and cf. 15), 18 [to Quintianus], 30 [to Varro], 80 [to Severus and Segundus]), one in book **6** (1 [to Iulius Martialis]), four in book **8** (*praef.*, 1, 82 [to the emperor], 72 [to Arcanus]), five in book **9** (*praef.* [to Toranius and Stertinius Avitus], 26 [to Nerva], 58 [to Caesius Sabinus], 84 [to Norbanus], 99 [to Atticus and Antonius Primus]), six in book **10** (18 [to Macer], 20 [to Pliny], 64 [to Polla Argentaria], 87 [to Restitutus], 93 [to Clemens and Sabina], 104 [to Flavus]), five in book **11** (1 [to Parthenius], 15, 17 [to Sabinus], 57 [to Severus], 106 [to Vibius Maximus]), and two in book **12** (*praef.*, 1 [to Terentius Priscus], 2 [to Arruntius Priscus]).

83 Cf. also an indirect criticism of an attempt to conceal vices in 7.4.

84 Missing from the present book is the typical criticism of doctors; cf. A. Dölderer, *über Martials Epigramme auf Ärzte* (Diss. Tübingen 1933), A. Spallici, *I medici e la medicina in Marziale* (Milano 1934).

poet complies with the commission of the faithful wife Norbana, praying that the couple may enjoy a long life; 89, where he sends a garland of roses to Apollinaris and wishes him many years of youth, and 96, a heart-felt epitaph dedicated to the son of a patron.

In honour of his patrons he also composes epigrams in which he plays with literary or mythological themes. To Stella he dedicates a jest with literary echoes (14) and poems of praise with mythological references (15, 50), while in 38 he jokes with mythological names to refer to the size of Severus' slaves.

He also makes fun of the gifts sent to him by his patrons in 36 (Stella), 16 and 31 (Regulus) and 79 (Severus). In turn, he criticizes the patron who has stopped inviting him because he does not receive the gifts he expects (86) and one who is none too prompt when it comes to sending presents (42), or else he rails against the town which is keeping his friend Quintus from seeing him (93).

(V) Concerning life in the Urbs, he deals with the typical Saturnalia practice of exchanging worthless gifts between friends in 53, 55, 78, 86 and 91.

(VI) Finally, there are other epigrams which do not fall into any particular category, such as 19, 27 and 37. In the first the poet praises a fragment of the ship Argo, comparing it favourably with the vessel as a whole, the second is a *recusatio* of a boar which is larger than he can afford or cope with, and the third is a satirical epigram in which he comments ironically on the eccentricities of a *quaestor rerum capitalium* when he is obliged to give the order for execution.

3. *Transmission of the epigrams*

Schneidewin was the first to distinguish correctly three different families in the manuscripts of Martial which have come down to us.[85] None of the three offers a truer text, although a case has been made for the first family being more correct,[86] even though it has only been preserved in

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[85] Following W. Heraeus *et edd. posteriores*, we refer to them as α, β and γ (Lindsay calls them A^A, B^A and C^A). Cf. F. G. Schneidewin, *M. Val. Martialis epigrammaton libri* (Grimae 1842) CV and (Lipsiae 1853) V, L. Friedländer 67–108 and especially W. M. Lindsay, *Ancient Editions*, 1–12. On the transmission of the mss. of Martial, cf. M. Citroni XLV–LXX, M. D. Reeve, "Martial", in L. D. Reynolds, *Texts and Transmission. A Survey of the Latin Classics* (Oxford 1990) 239–244, G. Pasquali, *Storia della tradizione e critica del testo* (Firenze 1934) 415–427. Cf. also Mª J. Muñoz Jiménez, *El manuscrito 10.098*, 6–37, "La tradición manuscrita y los códices españoles de Marcial", in *Actas* 2.301, "Conclusiones del estudio de un ms. español de Marcial (ms. 10033 de B. N.)", *CFC (L)* 21 (1988) 153–158.

[86] Cf. C. Keil, *Utrum Martialis codicum prima familia peculiarem habeat auctoritatem necne quaeritur* (Jena 1909), W. M. Lindsay, *Ancient Editions*, 9–12, O. Immisch, *Hermes* 46 (1911) 488, J. D. Duff, *CR* 17 (1903) 223.

florilegia and its text has been euphemistically censored in the interests of modesty.[87]

The α family has come down to us in three *florilegia*:

1. *H* = *Hauptii floril. Vindobonensis Lat.* 277, a miscellany dating from the early 9th c. The text of Martial occupies folios 71ʳ to 73ᵛ and includes the epigrams *Epigr.* 21(18).5–6, 22–34, 1.3, 1.4.1–2.[88]
2. *T* = *Thuaneus flor. Parisinus Lat.* 8071, dating from the 9th–10th centuries.[89] The epigrams of Martial begin on folio 24ʳ, book 7 being contained between folios 36ᵛ and 41ᵛ.
3. *R* = *Vossianus flor. Leidensis Lat.* Q 86, from the 9th–10th centuries. The *excerpta* of Martial, written in double columns, with 32 lines per column, are found in folios 99ᵛ to 108ᵛ. They contain around 275 epigrams, most of them consisting of a single distich.[90]

We also have Bongars' manuscript marginal notes to the edition of *Colinaeus* (Paris 1539), preserved in the library of Berne (G 152), with variants which L. Friedländer believed were derived from an old codex of family α, although W. M. Lindsay has shown that these variants are of uncertain origin, and might even be personal conjectures.[91]

Book 7 is substantially represented in this family, especially in *T*, which includes complete or partial copies of 30 of the 99 epigrams. *R* contains only 17. The epigrams in question are the following:

In *T*: **6**.3–10, **12** (*praeter* 5–8), **18**, **19**, **24**, **25**, **30**, **31**.1–3, 5–8, **33**, **35**.1–6, **36**, **37**, **40**, **42**, **52** (*praeter* 3–4), **54**, **59**, **61** (*praeter* 5–8), **64**, **65**, **73**, **82**.5–6, **83**, **88**, **90**, **92**, **93**, **94**, **95**.1–5, 7–8, 17–18, **99**.

In *R*: **2**, **3**, **9**, **10**, **12**.1–2, **16**, **21**, **24**.1–2, **37**.5–6, **43**, **46**, **71**, **75**, **77**, **85**, **96**.1–6.

[87] On the exact nature of this censorship, cf. A. E. Housman, *Class. Pap.*, 1103 (= *CR* 39 [1925] 202): 'What is termed modesty in α by Mr. Heraeus and elegance by Mr. Lindsay, is mere monkish horror of woman: α will copy down the grossest and filthiest words, such lines as 3.71.1 and 7.10.1, if only they do not call up thoughts of the abhorred sex.'

[88] Cf. M. Citroni XLV–XLVI, U. Carratello 21–22, Mª J. Muñoz Jiménez, *El manuscrito 10.089*, 7–8.

[89] Cf. L. Friedländer, *De codice Martialis T* (Königsberg 1879). This is an important miscellaneous codex, with *excerpta* of Catullus, Seneca, Lucan and Juvenal, among others. Cf. M. Citroni XLVII–XLVIII, U. Carratello 22–23, Mª J. Muñoz Jiménez, *El manuscrito 10.089*, 8–9.

[90] For its contents, cf. Peiper's edition of Alcimus Avitus in *Mon. Germ. Hist.* (Berlin 1883) LXVI–LXVII, and Riese's edition of the *Anthologia Latina* 1.1, XXXVII. Cf. M. Citroni XLVIII–L, U. Carratello 23–24, Mª J. Muñoz Jiménez, *El manuscrito 10.089*, 9–10.

[91] Cf. L. Friedländer 76–78, W. M. Lindsay *praef.* [16–17], M. Citroni L. To the same family also belonged a now-lost codex called K by R. Sabbadini (cf. *Le scoperte dei codici latini e greci nell' secoli XIV e XV* [Firenze 1967] 29; 216–217). Cf. U. Carratello 24–27.

The euphemistic censorship which is present in this family has the following substitutions representing book 7:[92]

10.3	subegit *R*	(*pro* futuit)
18.3	salitor *T*	(*pro* fututor)
18.6	monstrum *T*	(*pro* cunnus)
18.8	monstri *T*	(*pro* cunni)
18.11	nostri *T* (*sic pro* monstri)	(*pro* cunni)
18.13	monstro *T*	(*pro* cunno)
30.3	salitor *T*	(*pro* fututor).

The male sexual organs remain unaffected by this display of modesty; cf., for example, *mentula* in 30 and 35. Likewise, sexual activities of the *pedicare* type also appear quite openly in *R*; cf. 10.1.[93]

The second family (β), which stems from an ancient recension carried out in the 5th c. by Torquatus Gennadius, as he himself indicates in the *subscriptiones* to each book,[94] has come down to us principally in the following manuscripts, all descending from an archetype in minuscule Lombardic script, according to W. M. Lindsay:[95]

1. *L* = *Lucensis, nunc Berolinensis* Lat. fol. 612 (12th c.). It consists of a parchment manuscript of 56 folios in double columns, with 48 lines in each. It contains Martial's epigrams up to 14.157.1, the last folio having been lost.[96]
2. *P* = *Palatinus Vaticanus Lat.* 1696 (15th c.), a 180-folio manuscript with 30 lines per page.[97]
3. *Q* = *Londiniensis,* British Museum, Arundel 136 (15th c.), a 141-folio manuscript with 42 lines per page. It contains the *Epigrammaton liber* and the text is annotated with numerous corrections.[98]

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92 On this theme, cf. P. Mastrandrea, "Sostituzioni eufemistiche (e altre varianti) nei florilegi carolingi di Marziale", *RHT* 26 (1996) 103–118, especially 107–108.

93 Cf. E. Montero Cartelle, *EClás* 20 (1976) 343–352.

94 For the complete text of Torquatus Gennadius' *subscriptiones,* cf. W. M. Lindsay, *praef.* (7), *Ancient Editions* 119–120. Particularly interesting is the *subscriptio* to book 14, where the mention of consuls enables the recension to be dated fairly exactly to the year 401. The *subscriptio* in question reads: *emendavi ego Torquatus Gennadius in foro Divi Augusti Martis consulatu Vincentii et Fraguitii* (*Fraugicii* L; *Frangitii* Q). *virorum clarissimorum feliciter.* Cf. M. Citroni LIII–LIV. Cf. also G. Landgraf, "Über das Alter del Martial *lemnata* in den Handschriften der Familie B", *ALL* 12 (1902) 455–463, W. M. Lindsay, *Ancient Editions,* 1–7.

95 Cf. W. M. Lindsay, *CR* 15 (1901) 416.

96 For a description of the codex, cf. W. M. Lindsay, *CR* 15 (1901) 413–420 and a complete collation in *Ancient Editions.* Cf. also M. Citroni L–LI, Mª José Muñoz Jiménez, *El manuscrito 10.089,* 15.

97 Cf. Th. Simar, "Les manuscrits de Martial du Vatican", *Mus. Belge* 16 (1910) 196. Cf. M. Citroni LI, Mª J. Muñoz Jiménez, *El manuscrito 10.089,* 15–16.

98 Cf. W. M. Lindsay, *CR* 14 (1900) 353–355, 15 (1901) 44–46. Cf. also M. Citroni LI–LII, Mª J. Muñoz Jiménez, *El manuscrito 10.089,* 16–17.

4. *f* = *Florentinus*, Biblioteca Laurenziana (15th c.), with 8 folios and between 25 and 30 lines per page.[99]

The third family (γ), called *vulgata*, is represented by the following manuscripts, probably descendants of an 8th or 9th c. ms. in Carolingian script, a copy in turn of a ms. in capitals:[100]

1. *E* = *Edinburgensis*, National Library of Scotland, Ms. 18, 3, 1 (early 10th c.). It consists of a parchment manuscript of 108 folios, written in double columns with 25 lines each.[101]
2. *A* = *Vossianus Leidensis primus Lat. Oct.* 56[102] (11th c.), a 171-folio manuscript with 30 lines per page.
3. *X* = *Puteanus Parisinus Lat.* 8067 (10th c.), a 90-folio manuscript in double columns with 30 lines each.[103]
4. *V* = *Vaticanus Lat.* 3294 (10th c.), a parchment manuscript of 99 folios in double columns, each of 28 lines.[104]

For the reconstruction of the text of Martial other more recent codices have also been used.[105]

In the case of book 7 there are very few occasions on which one of the three families has preserved the correct reading in contrast with the other two; by way of example, cf.:

3.2	ne β : nec *R*γ
18.9	mallem β : vellem *T*γ

[99] Cf. M. Citroni LII–LIII, Mª J. Muñoz Jiménez, *El manuscrito 10.089*, 17–18.

[100] Cf. W. M. Lindsay, *Ancient Editions*, 7–8.

[101] Cf. J. G. Dalyell, *Some account of an ancient manuscript of Martial's epigrams* (Diss. Edinburgh 1811), I. C. Cunningham, "Bibliographie", *Scriptorium* 27 (1973) 69–70, M. Citroni LVII; Mª J. Muñoz Jiménez, *El manuscrito 10.089*, 23.

[102] Cf. M. Citroni LVII, n. 46, Mª J. Muñoz Jiménez, *El manuscrito 10.089*, 23.

[103] Cf. B. Bischoff, *Mittalterliche Studien* (Stuttgart 1966) 1.55, 59, M. Citroni LVIII, Mª J. Muñoz Jiménez, *El manuscrito 10.089*, 23–24.

[104] Cf. M. Citroni LVIII–LIX, Mª J. Muñoz Jiménez, *El manuscrito 10.089*, 24.

[105] The codices in question are: *F* (*Florentinus.* Biblioteca Laurenziana. A 15th c. parchment with 161 folios and 32 lines per page [cf. Froeben in L. Friendländer I 89; 96–108]), *G* (*Guelferbytanus Gudianus Lat.* 157, a ms. from the end of the 12th c. [Schneidewin], or from the 13th–14th [O. von Heinemann, *Die Handschriften der Herzoglichen Bibliothek zu Wolfenbüttel* (Wolfenbüttel 1913) 171]), *B* (*Leidensis Vossianus Lat. Q* 121, probably dating from the end of the 13th c.), *C* (*Leidensis Vossianus Lat Q.* 89, 14th c., and, finally, *Y* (*Mediolanensis.* Bibliotheca Ambrosiana H 39, 12th–13th c. [cf. R. Sabbadini, "Spogli ambrosiani latini", *SIFC* 11 (1903) 325]). Cf. M. Citroni LVI–LVII, LXIII–LXX, Mª J. Muñoz Jiménez, *El manuscrito 10.098*, 27–28. Cf. also B. L. Ullmann, "Classical Authors in certain mediaeval *florilegia*", *CPh* 27 (1932) 22–26, and the same author's general observations in "Tibullus in the mediaeval *florilegia*", *CPh* 23 (1928) 128–174. For the mss. in Spanish libraries, cf. L. Rubio Fernández, *Catálogo de los manuscritos clásicos latinos existentes en España* (Madrid 1984), and especially Mª J. Muñoz Jiménez, "La tradición manuscrita y los códices españoles de Marcial", in *Actas* 2.301; "Conclusiones del estudio de un manuscrito español de Marcial (ms. 10033 de la Biblioteca Nacional)", *CFC (L)* 21 (1988) 153–158, *El manuscrito 10.098 de la Biblioteca Nacional (Marcial)* (Madrid 1982).

18.10	simul β : semel *T*γ
21.1	magni quae β : quae magni *R*γ
24.5	et siculus α : tu siculus βγ
31.6	missa rure *T* : rure missa βγ
95.5	posses β : possis *T*γ

On the other hand, there are several passages in which two families are correct and the third wrong; cf.:

3.2	mittas *R*β : mittis γ
6.8	invictusque βγ : invitusque *T*
10.1	linus *R*β : pinus γ
10.2	vel ille βγ : vel illa *R*
10.11	hoc ad te αγ : hoc ad te quod β
18.5	movemur βγ : movetur *T*
19.5	sed βγ : et *T*
24.1	quae me βγ : quid tu α
24.3	pyladen o- orestes *T*γ : pylades o- oresten β
24.5	tu βγ : et *T*
24.6	poteras αβ : poteris γ
35.4	nulla βγ : nuda *T*
35.5	sed *T*γ : et β
37.6	madida βγ : media *R*
40.6	senas *T*β : denas γ
40.6	vixit *T*β*X* : vidit γ (*praeter X*)
43.1	rogabo *R*γ (rogo *E*) : -aro *QfF* : -ato *P*
46.4	tacet *R*γ : placet β
54.1	mera *T*γ : mihi β
56.1	pia cepisti *PQf* : pie c- *L* : prec- γ
61.9	copo βγ : caupo *T*
64.1	fueras tota βγ : tota fueras *T*
71.2	nepos *R*β : socer γ*N*
73.1	esquil(i)is *T*γ : esqili(a)e β
75.1	futui gratis *R*γ : gratis futui β
90.3	calvinus βγ : calvianus *T*
92.1	scis *T*γ : tibi β
92.2	uno bis *T*γ : bis nobis β
92.10	ne βγ (non *E*) : nec *TVB*
94.1	gerebat βγ : ferebat *T*
99.3	legentur βγ : leguntur *T*

More frequent is divergence between two families, for example:

1.2	comae β : deae γ
4.2	oppianus γ : appianus β
7.3	fractus β : fractum γ
13.1	solibus β : collibus γ

14.5 quas β : quam γ
15.1 assistit β : absistit γ

There are also passages in which perfectly plausible conjectures have been put forward, against the evidence of the mss., for example:

5.3 hosti ς: hostis βγ
7.3 improbum *Shackleton Bailey* : -bus β : -bo γ
7.5 summe ς : summi γ
14.7 nec amoribus ς : neque moribus (em- *EA*) βγ
14.9 senos ς : denos βγ
19.1 Victoris ς : victuri βγ
20.2 cucurrit ς : currit βγ
20.8 buccis placentae *Scriverius* : buccis plangentem β : dulcis placenta γ
20.15 et devorato ς : et devoratos β : indevoratos γ
26.4 hoc ς : haec βγ
26.4 facetae *Gronovius* : facetum βγ
27.5 laeti ς : *v. l.* β : laeto γ
44.7 si ς : sic βγ
46.6 πεζά *Palmer* : prisce *R* : pexa β : plena γ*N*
47.8 ruptas *Gronovius* : raptas βγ
62.1 (5) Hamille *Friedländer* : amille *PQf* : anulle γ*L*
67.3 dolat *Gruterius* : dolet β : vorat γ
69.9 laudarit ς : laudavit γ : laudabat β
92.10 si quid opus *Gruterius* : quid sit opus *T*βγ
96.4 male *Hensius* : mala *R*βγ

Finally, there are places where the three families diverge, for example:

33.3 deiecto *T* : delecto *vel* dil- γ : neglecto β
88.9 bland(a)e β : blandi γ : magnae *T*

4. *The present commentary*

Our aim in the commentary has been to offer a philological tool for the student of Martial and Latin literature of the period. In each entry we have accordingly attempted to offer the necessary information for an understanding of the epigrams, and to link them thematically with other Greek or Latin authors who have dealt with the same theme, adding bibliographical information for those interested in studying the topic in greater depth. In some cases we do not offer the specific information but refer to works in which it appears, in the belief that a commentary is never an end in itself but a vehicle, an aid to investigation which should open up doors rather than close them.

The text accompanying this commentary basically follows the edition by D. R. Shackleton Bailey (Teubner: Leipzig-Stuttgart, 1990), with the following differences:[106]

	Shackleton Bailey	Ego
1.3	*vacat haec*	*vacat, haec*
7.5	*te... et*	*te... te*
	orbis:	*orbis,*
7.6	*votis.*	*votis:*
10.15	*ad te:*	*ad te,*
12.5	*videri*	*videri,*
12.6	*madent,*	*madent*
12.9	*: scis hoc bene:*	*-scis hoc bene-:*
14.1	*puellae;*	*puellae:*
14.2	*suas:*	*suas,*
17.9	*munere †delicata† parvo*	*, munere †dedicata† parvo,*
18, 4	*tibi.*	*tibi:*
20.1	*Santra.*	*Santra:*
20.9	*mappam;*	*mappam*
24.6	*genus.*	*genus:*
31.8	*agelli.*	*agelli:*
32.12	*calet.*	*calet:*
34.4	*cito.*	*cito:*
44.3	*damnavit:*	*damnavit,*
44.8	*meo:*	*meo,*
51.4	*sedet:*	*sedet,*
51.5	*usu*	*usu:*
53.10	*Syri.*	*Syri:*
54.7	*supersunt.*	*supersunt:*
55.2	*remiserisque:*	*remiserisque,*
58.9	*cinaedos.*	*cinaedos:*
60.6	*superbo.*	*superbo:*
60.7	*rogare:*	*rogare;*
61.9	*servant.*	*servant:*
62.4	*cliens.*	*cliens:*
63.6	*opus:*	*opus.*
64.4	*fori.*	*fori,*
67.8	*magistri:*	*magistri;*
67.15	*puellas.*	*puellas:*
68.1	*Istanti*	*Instanti*
69.5	*aures;*	*aures:*
72.5	*amicus:*	*amicus,*

[106] Note, too, that we choose to write a capital after a full stop, in contrast with D. R. Shackleton Bailey's preference for the lower case except at the beginning of a poem.

72.6	*capitque,*	*capitque:*
74.2	*viret:*	*viret,*
74.9	*ministret*	*ministrat*
74.10	*vocet*	*vocat*
76.4	*lavari:*	*lavari,*
76.5	*placere.*	*placere:*
78.2	*tibi:*	*tibi,*
85.3	*admiror.*	*admiror:*
86.6	*scio.*	*scio:*
87.8	*dedit:*	*facit,*
	Telesilla	*Telesina*
89.4	*sic... Venus*	*-sic... Venus-*
95.13	*marito.*	*marito?*
97.2	*Umbriae Sabinum*	*Umbriae, Sabinum*
97.12	*tabernae.*	*tabernae:*

M. VAL. MARTIALIS EPIGRAMMATON LIBER VII

1

Accipe belligerae crudum thoraca Minervae,
ipsa Medusaeae quem timet ira comae.
Dum vacat, haec, Caesar, poterit lorica vocari:
pectore cum sacro sederit, aegis erit.

2

Invia Sarmaticis domini lorica sagittis
et Martis Getico tergore fida magis,
quam vel ad Aetolae securam cuspidis ictus
texuit innumeri lubricus unguis apri:
felix sorte tua, sacrum cui tangere pectus
fas erit et nostri mente calere dei.
I comes et magnos illaesa merere triumphos
palmataeque ducem, sed cito, redde togae.

3

Cur non mitto meos tibi, Pontiliane, libellos?
Ne mihi tu mittas, Pontiliane, tuos.

4

Esset, Castrice, cum mali coloris,
versus scribere coepit Oppianus.

5

Si desiderium, Caesar, populique patrumque
respicis et Latiae gaudia vera togae,
redde deum votis poscentibus. Invidet hosti
Roma suo, veniat laurea multa licet:
terrarum dominum propius videt ille tuoque
terretur vultu barbarus et fruitur.

6

Ecquid Hyperboreis ad nos conversus ab oris
Ausonias Caesar iam parat ire vias?
Certus abest auctor, sed vox hoc nuntiat omnis:
credo tibi, verum dicere, Fama, soles.
Publica victrices testantur gaudia chartae,
Martia laurigera cuspide pila virent.

rursus, io, magnos clamat tibi Roma triumphos,
  invictusque tua, Caesar, in urbe sonas.
Sed iam laetitiae quo sit fiducia maior,
  Sarmaticae laurus nuntius ipse veni.

7

Hiberna quamvis Arctos et rudis Peuce
et ungularum pulsibus calens Hister
fractusque cornu iam ter improbum Rhenus
teneat domantem regna perfidae gentis
te, summe mundi rector, te, parens orbis,
abesse nostris non tamen potes votis:
illic et oculis et animis sumus, Caesar,
adeoque mentes omnium tenes unus
ut ipsa magni turba nesciat Circi
utrumne currat Passerinus an Tigris.

8

Nunc hilares, si quando, mihi, nunc ludite, Musae:
  victor ab Odrysio redditur orbe deus.
Certa facis populi tu primus vota, December:
  iam licet ingenti dicere voce 'venit'.
Felix sorte tua! Poteras non cedere Iano,
  gaudia si nobis quae dabit ille dares.
Festa coronatus ludet convicia miles,
  inter laurigeros cum comes ibit equos.
Fas audire iocos levioraque carmina, Caesar,
  et tibi, si lusus ipse triumphus amat.

9

Cum sexaginta numeret Cascellius annos,
  ingeniosus homo est: quando disertus erit?

10

Pedicatur Eros, fellat Linus: Ole, quid ad te
  de cute quid faciant ille vel ille sua?
Centenis futuit Matho milibus: Ole, quid ad te?
  Non tu propterea, sed Matho pauper erit.
In lucem cenat Sertorius: Ole, quid ad te,
  cum liceat tota stertere nocte tibi?
Septingenta Tito debet Lupus: Ole, quid ad te?
  Assem ne dederis credideris ve Lupo.

Illud dissimulas ad te quod pertinet, Ole,
quodque magis curae convenit esse tuae:
pro togula debes: hoc ad te pertinet, Ole.
Quadrantem nemo iam tibi credit: et hoc.
Uxor moecha tibi est: hoc ad te pertinet, Ole.
Poscit iam dotem filia grandis: et hoc.
Dicere quindecies poteram quod pertinet ad te,
sed quid agas ad me pertinet, Ole, nihil.

11

Cogis me calamo manuque nostra
emendare meos, Pudens, libellos.
O quam me nimium probas amasque,
qui vis archetypas habere nugas!

12

Sic me fronte legat dominus, Faustine, serena
excipiatque meos qua solet aure iocos,
ut mea nec iuste quos odit pagina laesit
et mihi de nullo fama rubore placet.
Quid prodest, cupiant cum quidam nostra videri,
si qua Lycambeo sanguine tela madent
vipereumque vomat nostro sub nomine virus
qui Phoebi radios ferre diemque negat?
Ludimus innocui -scis hoc bene-: iuro potentis
per genium Famae Castaliumque gregem,
perque tuas aures, magni mihi numinis instar,
lector inhumana liber ab invidia.

13

Dum Tiburtinis albescere solibus audit
antiqui dentis fusca Lycoris ebur,
venit in Herculeos colles. Quid Tiburis alti
aura valet! Parvo tempore nigra redit.

14

Accidit infandum nostrae scelus, Aule, puellae:
amisit lusus deliciasque suas,
non quales teneri ploravit amica Catulli
Lesbia, nequitiis passeris orba sui,
vel Stellae cantata meo quas flevit Ianthis,
cuius in Elysio nigra columba volat:

lux mea non capitur nugis nec amoribus istis
nec dominae pectus talia damna movent:
bis senos puerum numerantem perdidit annos,
mentula cui nondum sesquipedalis erat.

15

Quis puer hic nitidis assistit Ianthidos undis?
Effugit dominam Naida numquid Hylas?
O bene quod silva colitur Tirynthius ista
et quod amatrices tam prope servat aquas!
Securus licet hos fontes, Argynne, ministres:
nil facient Nymphae: ne velit ipse cave.

16

Aera domi non sunt. Superest hoc, Regule, solum,
ut tua vendamus munera: numquid emis?

17

Ruris bibliotheca delicati,
vicinam videt unde lector urbem,
inter carmina sanctiora si quis
lascivae fuerit locus Thaliae,
hos nido licet inseras vel imo
septem quos tibi misimus libellos
auctoris calamo sui notatos:
haec illis pretium facit litura.
At tu, munere †dedicata† parvo,
quae cantaberis orbe nota toto,
pignus pectoris hoc mei tuere,
Iuli bibliotheca Martialis.

18

Cum tibi sit facies de qua nec femina possit
dicere, cum corpus nulla litura notet,
cur te tam rarus cupiat repetatque fututor
miraris? Vitium est non leve, Galla, tibi:
accessi quotiens ad opus mixtisque movemur
inguinibus, cunnus non tacet, ipsa taces.
Di facerent ut tu loquereris et ille taceret:
offendor cunni garrulitate tui.
Pedere te mallem: namque hoc nec inutile dicit
Symmachus et risum res movet ista simul.

Quis ridere potest fatui poppysmata cunni?
  Cum sonat hic, cui non mentula mensque cadit?
Dic aliquid saltem clamosoque obstrepe cunno,
  et, si adeo muta es, disce vel inde loqui.

19

Fragmentum quod vile putas et inutile lignum,
  haec fuit ignoti prima carina maris.
Quam nec Cyaneae quondam potuere ruinae
  frangere nec Scythici tristior ira freti,
saecula vicerunt: sed quamvis cesserit annis,
  sanctior est salva parva tabella rate.

20

Nihil est miserius neque gulosius Santra:
rectam vocatus cum cucurrit ad cenam,
quam tot diebus noctibusque captavit,
ter poscit apri glandulas, quater lumbum,
et utramque coxam leporis et duos armos,
nec erubescit peierare de turdo
et ostreorum rapere lividos cirros.
Buccis placentae sordidam linit mappam
illic et uvae collocantur ollares
et Punicorum pauca grana malorum
et excavatae pellis indecens vulvae
et lippa ficus debilisque boletus.
Sed mappa cum iam mille rumpitur furtis,
rosos tepenti spondylos sinu condit
et devorato capite turturem truncum.
Colligere longa turpe nec putat dextra
analecta quidquid et canes reliquerunt.
Nec esculenta sufficit gulae praeda:
mixto lagonam replet ad pedes vino.
Haec per ducentas cum domum tulit scalas
seque obserata clusit anxius cella
gulosus ille, postero die vendit.

21

Haec est illa dies, magni quae conscia partus
  Lucanum populis et tibi, Polla, dedit.
Heu! Nero crudelis nullaque invisior umbra,
  debuit hoc saltem non licuisse tibi.

22

Vatis Apollinei magno memorabilis ortu
lux redit: Aonidum turba, favete sacris.
Haec meruit, cum te terris, Lucane, dedisset,
mixtus Castaliae Baetis ut esset aquae.

23

Phoebe, veni, sed quantus eras cum bella tonanti
ipse dares Latiae plectra secunda lyrae.
Quid tanta pro luce precer? Tu, Polla, maritum
saepe colas et se sentiat ille coli.

24

Cum Iuvenale meo quae me committere temptas,
quid non audebis, perfida lingua, loqui?
Te fingente nefas Pyladen odisset Orestes,
Thesea Pirithoi destituisset amor;
tu Siculos fratres et maius nomen Atridas
et Ledae poteras dissociare genus:
hoc tibi pro meritis et talibus imprecor ausis,
ut facias illud quod, puto, lingua, facis.

25

Dulcia cum tantum scribas epigrammata semper
et cerussata candidiora cute,
nullaque mica salis nec amari fellis in illis
gutta sit, o demens, vis tamen illa legi!
Nec cibus ipse iuvat morsu fraudatus aceti,
nec grata est facies cui gelasinus abest.
Infanti melimela dato fatuasque mariscas:
nam mihi, quae novit pungere, Chia sapit.

26

Apollinarem conveni meum, scazon,
et si vacabit -ne molestum accedas-,
hoc qualecumque, cuius aliqua pars ipse est,
dabis: hoc facetae carmen imbuant aures.
Si te receptum fronte videris tota,
noto rogabis ut favore sustentet.
Quanto mearum scis amore nugarum
flagret: nec ipse plus amare te possum.
Contra malignos esse si cupis tutus,
Apollinarem conveni meum, scazon.

27

Tuscae glandis aper populator et ilice multa
iam piger, Aetolae fama secunda ferae,
quem meus intravit splendenti cuspide Dexter,
praeda iacet nostris invidiosa focis.
Pinguescant madido laeti nidore penates
flagret et exciso festa culina iugo.
Sed cocus ingentem piperis consumet acervum
addet et arcano mixta Falerna garo:
ad dominum redeas, noster te non capit ignis,
conturbator aper: vilius esurio.

28

Sic Tiburtinae crescat tibi silva Dianae
et properet caesum saepe redire nemus,
nec Tartesiacis Pallas tua, Fusce, trapetis
cedat et immodici dent bona musta lacus;
sic fora mirentur, sic te Palatia laudent,
excolat et geminas plurima palma fores:
otia dum medius praestat tibi parva December,
exige, sed certa, quos legis, aure iocos.
'Scire libet verum? Res est haec ardua.' Sed tu
quod tibi vis dici dicere, Fusce, potes.

29

Thestyle, Victoris tormentum dulce Voconi,
quo nemo est toto notior orbe puer,
sic etiam positis formosus amere capillis
et placeat vati nulla puella tuo:
paulisper domini doctos sepone libellos,
carmina Victori dum lego parva tuo.
Et Maecenati, Maro cum cantaret Alexin,
nota tamen Marsi fusca Melaenis erat.

30

Das Parthis, das Germanis, das, Caelia, Dacis,
nec Cilicum spernis Cappadocumque toros;
et tibi de Pharia Memphiticus urbe fututor
navigat, a rubris et niger Indus aquis;
nec recutitorum fugis inguina Iudaeorum,
nec te Sarmatico transit Alanus equo.
Qua ratione facis, cum sis Romana puella,
quod Romana tibi mentula nulla placet?

31

Raucae chortis aves et ova matrum
et flavas medio vapore Chias
et fetum querulae rudem capellae
nec iam frigoribus pares olivas
et canum gelidis holus pruinis
de nostro tibi missa rure credis?
O quam, Regule, diligenter erras!
Nil nostri, nisi me, ferunt agelli:
quidquid vilicus Umber aut colonus
aut rus marmore tertio notatum
aut Tusci tibi Tusculive mittunt,
id tota mihi nascitur Subura.

32

Attice, facundae renovas qui nomina gentis
nec sinis ingentem conticuisse domum,
te pia Cecropiae comitatur turba Minervae,
te secreta quies, te sophos omnis amat.
At iuvenes alios fracta colit aure magister
et rapit immeritas sordidus unctor opes.
Non pila, non follis, non te paganica thermis
praeparat aut nudi stipitis ictus hebes,
vara nec in lento ceromate bracchia tendis,
non harpasta vagus pulverulenta rapis,
sed curris niveas tantum prope Virginis undas
aut ubi Sidonio taurus amore calet:
per varias artes, omnis quibus area servit,
ludere, cum liceat currere, pigritia est.

33

Sordidior caeno cum sit toga, calceus autem
candidior prima sit tibi, Cinna nive:
deiecto quid, inepte, pedes perfundis amictu?
Collige, Cinna, togam; calceus ecce perit.

34

Quo possit fieri modo, Severe,
ut vir pessimus omnium Charinus
unam rem bene fecerit, requiris?
Dicam, sed cito: quid Nerone peius?
Quid thermis melius Neronianis?
Non deest protinus, ecce, de malignis

qui sic rancidulo loquatur ore:
'quid? Tu tot domini deique nostri
praefers muneribus Neronianas
thermas?' Praefero balneis cinaedi.

35

Inguina succinctus nigra tibi servus aluta
stat, quotiens calidis tota foveris aquis.
Sed meus, ut de me taceam, Laecania, servus
Iudaeum nulla sub cute pondus habet,
sed nudi tecum iuvenesque senesque lavantur.
An sola est servi mentula vera tui?
Ecquid femineos sequeris, matrona, recessus,
secretusque tua, cunne, lavaris aqua?

36

Cum pluvias madidumque Iovem perferre negaret
et rudis hibernis villa nataret aquis,
plurima, quae posset subitos effundere nimbos,
muneribus venit tegula missa tuis.
Horridus, ecce, sonat Boreae stridore December:
Stella, tegis villam, non tegis agricolam?

37

Nosti mortiferum quaestoris, Castrice, signum?
Est operae pretium discere theta novum:
exprimeret quotiens rorantem frigore nasum,
letalem iuguli iusserat esse notam.
Turpis ab inviso pendebat stiria naso,
cum flaret madida fauce December atrox:
collegae tenuere manus: quid plura requiris?
Emungi misero, Castrice, non licuit.

38

Tantus es et talis, nostri Polypheme Severi,
ut te mirari possit et ipse Cyclops.
Sed nec Scylla minor. Quod si fera monstra duorum
iunxeris, alterius fiet uterque timor.

39

Discursus varios vagumque mane
et fastus et have potentiorum
cum perferre patique iam negaret,

coepit fingere Caelius podagram.
Quam dum vult nimis approbare veram,
et sanas linit obligatque plantas
inceditque gradu laborioso,
-quantum cura potest et ars doloris!-
desît fingere Caelius podagram.

40

Hic iacet ille senex Augusta notus in aula,
pectore non humili passus utrumque deum;
natorum pietas sanctis quem coniugis umbris
miscuit: Elysium possidet ambo nemus.
Occidit illa prior viridi fraudata iuventa;
hic prope ter senas vixit Olympiadas.
Sed festinatis raptum tibi credidit annis,
aspexit lacrimas quisquis, Etrusce, tuas.

41

Cosmicos esse tibi, Semproni Tucca, videris:
cosmica, Semproni, tam mala quam bona sunt.

42

Muneribus cupiat si quis contendere tecum,
audeat hic etiam, Castrice, carminibus.
Nos tenues in utroque sumus vincique parati:
inde sopor nobis et placet alta quies.
Tam mala cur igitur dederim tibi carmina quaeris?
Alcinoo nullum poma dedisse putas?

43

Primum est ut praestes, si quid te, Cinna, rogabo;
illud deinde sequens ut cito, Cinna, neges.
Diligo praestantem; non odi, Cinna, negantem:
sed tu nec praestat nec cito, Cinna, negas.

44

Maximus ille tuus, Ovidi, Caesonius hic est,
cuius adhuc vultum vivida cera tenet.
Hunc Nero damnavit, sed tu damnare Neronem
ausus es et profugi, non tua, fata sequi:
aequora per Scyllae magni comes exulis isti,
qui modo nolueras consulis ire comes.

Si victura meis mandantur nomina chartis
et fas est cineri me superesse meo,
audiet hoc praesens venturaque turba fuisse
illi te, Senecae quod fuit ille suo.

45

Facundi Senecae potens amicus,
caro proximus aut prior Sereno,
hic est Maximus ille, quem frequenti
felix littera pagina salutat.
Hunc tu per Siculas secutus undas,
o nullis, Ovidi, tacende linguis,
sprevisti domini furentis iras.
Miretur Pyladen suum vetustas,
haesit qui comes exuli parentis.
Quis discrimina comparet duorum?
Haesisti comes exuli Neronis.

46

Commendare tuum dum vis mihi carmine munus
Maeonioque cupis doctius ore loqui,
excrucias multis pariter me teque diebus
et tua de nostro, Prisce, Thalia tacet.
Divitibus poteris musas elegosque sonantes
mittere: pauperibus munera πεξά dato.

47

Doctorum Licini celeberrime Sura virorum,
cuius prisca gravis lingua reduxit avos,
redderis -heu, quanto fatorum munere!- nobis
gustata Lethes paene remissus aqua.
Perdiderant iam vota metum securaque flebat
†tristitia et lacrimis iamque peractus eras†:
non tulit invidiam taciti regnator Averni
et ruptas Fatis reddidit ipse colus.
Scis igitur quantas hominum mors falsa querelas
moverit et frueris posteritate tua.
Vive velut rapto fugitivaque gaudia carpe:
perdiderit nullum vita reversa diem.

48

Cum mensas habeat fere trecentas,
pro mensis habet Annius ministros:

transcurrunt gabatae volantque lances.
Has vobis epulas habete, lauti:
nos offendimur ambulante cena.

49

Parva suburbani munuscula mittimus horti:
faucibus ova tuis, poma, Severe, gulae.

50

Fons dominae, regina loci quo gaudet Ianthis,
gloria conspicuae deliciumque domus,
cum tua tot niveis ornetur ripa ministris
et Ganymedeo luceat unda choro,
quid facit Alcides silva sacratus in ista?
Tam vicina tibi cur tenet antra deus?
Numquid Nympharum notos observat amores,
tam multi pariter ne rapiantur Hylae?

51

Mercari nostras si te piget, Urbice, nugas
et lasciva tamen carmina nosse libet,
Pompeium quaeres -et nosti forsitan- Auctum;
Ultoris prima Martis in aede sedet,
iure madens varioque togae limatus in usu:
non lector meus hic, Urbice, sed liber est.
Sic tenet absentes nostros cantatque libellos,
ut pereat chartis littera nulla meis:
denique, si vellet, poterat scripsisse videri,
sed famae mavult ille favere meae.
Hunc licet a decima -neque enim satis ante vacabit-
sollicites, capiet cenula parva duos;
ille leget, bibe tu; nolis licet, ille sonabit:
et cum 'iam satis est' dixeris, ille leget.

52

Gratum est quod Celeri nostros legis, Aucte, libellos,
si tamen et Celerem quod legis, Aucte, iuvat.
Ille meas gentes, Celtas et rexit Hiberos,
nec fuit in nostro certior orbe fides.
Maior me tanto reverentia turbat et aures
non auditoris, iudicis esse puto.

53

Omnia misisti mihi Saturnalibus, Umber,
  munera, contulerant quae tibi quinque dies:
bis senos triplices et dentiscalpia septem;
  his comes accessit spongea, mappa, calix,
semodiusque fabae cum vimine Picenarum
  et Laletanae nigra lagona sapae;
parvaque cum canis venerunt cottana prunis
  et Libycae fici pondere testa gravis.
Vix puto triginta nummorum tota fuisse
  munera quae grandes octo tulere Syri:
quanto commodius nullo mihi ferre labore
  argenti potuit pondera quinque puer!

54

Semper mane mihi de me mera somnia narras,
  quae moveant animum sollicitentque meum.
Iam prior ad faecem, sed et haec vindemia venit,
  exorat noctes dum mihi saga tuas;
consumpsi salsasque molas et turis acervos;
  decrevere greges, dum cadit agna frequens;
non porcus, non chortis aves, non ova supersunt:
  aut vigila aut dormi, Nasidiane, tibi.

55

Nulli munera, Chreste, si remittis,
nec nobis dederis remiserisque,
credam te satis esse liberalem.
Sed si reddis Apicio Lupoque
et Gallo Titioque Caesioque,
linges non mihi -nam proba et pusilla est-
sed quae de Solymis venit perustis
damnatam modo mentulam tributis.

56

Astra polumque pia cepisti mente, Rabiri,
  Parrhasiam mira qui struis arte domum.
Phidiaco si digna Iovi dare templa parabit,
  has petet a nostro Pisa Tonante manus.

57

Castora de Polluce Gabinia fecit Achillan:
  πὺξ ἀγαθός fuerat, nunc erit ἱππόδαμος.

58

Iam sex aut septem nupsisti, Galla, cinaedis,
dum coma te nimium pexaque barba iuvat.
Deinde experta latus madidoque simillima loro
inguina nec lassa stare coacta manu
deseris imbelles thalamos mollemque maritum
rursus et in similes decidis usque toros.
Quaere aliquem Curios semper Fabiosque loquentem,
hirsutum et dura rusticitate trucem:
invenies; sed habet tristis quoque turba cinaedos:
difficile est vero nubere, Galla, viro.

59

Non cenat sine Apro noster, Tite, Caecilianus.
Bellum convivam Caecilianus habet.

60

Tarpeiae venerande rector aulae,
quem salvo duce credimus Tonantem,
cum votis sibi quisque te fatiget
et poscat dare quae dei potestis,
nil pro me mihi, Iuppiter, petenti
ne suscensueris velut superbo:
te pro Caesare debeo rogare;
pro me debeo Caesarem rogare.

61

Abstulerat totam temerarius institor urbem
inque suo nullum limine limen erat.
Iussisti tenuis, Germanice, crescere vicos,
et modo quae fuerat semita, facta via est.
Nulla catenatis pila est praecincta lagonis
nec praetor medio cogitur ire luto,
stringitur in densa nec caeca novacula turba,
occupat aut totas nigra popina vias.
Tonsor, copo, cocus, lanius sua limina servant:
nunc Roma est, nuper magna taberna fuit.

62

Reclusis foribus grandes percidis, Hamille,
et te deprendi, cum facis ista, cupis,
ne quid liberti narrent servique paterni
et niger obliqua garrulitate cliens:

non pedicari se qui testatur, Hamille,
  illud saepe facit quod sine teste facit.

63

Perpetui numquam moritura volumina Sili
  qui legis et Latia carmina digna toga,
Pierios tantum vati placuisse recessus
  credis et Aoniae Bacchica serta comae?
Sacra cothurnati non attigit ante Maronis
  implevit magni quam Ciceronis opus.
Hunc miratur adhuc centum gravis hasta virorum,
  hunc loquitur grato plurimus ore cliens.
Postquam bis senis ingentem fascibus annum
  rexerat asserto qui sacer orbe fuit,
emeritos Musis et Phoebo tradidit annos
  proque suo celebrat nunc Helicona foro.

64

Qui tonsor fueras tota notissimus urbe
  et post hoc, dominae munere factus eques,
Sicanias urbes Aetnaeaque regna petisti,
  Cinname, cum fugeres tristia iura fori,
qua nunc arte graves tolerabis inutilis annos?
  Quid facit infelix et fugitiva quies?
Non rhetor, non grammaticus ludive magister,
  non Cynicus, non tu Stoicus esse potes,
vendere nec vocem Siculis plausumque theatris:
  quod superest, iterum, Cinname, tonsor eris.

65

Lis te bis decimae numerantem frigora brumae
  conterit una tribus, Gargiliane, foris.
Ah miser et demens! Viginti litigat annis
  quisquam cui vinci, Gargiliane, licet?

66

Heredem Fabius Labienum ex asse reliquit:
  plus meruisse tamen se Labienus ait.

67

Pedicat pueros tribas Philaenis
et tentigine saevior mariti
undenas dolat in die puellas.

Harpasto quoque subligata ludit
et flavescit haphe, gravesque draucis
halteras facili rotat lacerto,
et putri lutulenta de palaestra
uncti verbere vapulat magistri;
nec cenat prius aut recumbit ante
quam septem vomuit meros deunces,
ad quos fas sibi tunc putat redire,
cum coloephia sedecim comedit.
Post haec omnia cum libidinatur,
non fellat -putat hoc parum virile-,
sed plane medias vorat puellas:
di mentem tibi dent tuam, Philaeni,
cunnum lingere quae putas virile.

68

Commendare meas, Istanti Rufe, Camenas
  parce, precor, socero: seria forsan amat.
Quod si lascivos admittit et ille libellos,
  haec ego vel Curio Fabricioque legam.

69

Haec est illa tibi promissa Theophila, Cani,
  cuius Cecropia pectora dote madent.
Hanc sibi iure petat magni senis Atticus hortus,
  nec minus esse suam Stoica turba velit.
Vivet opus quodcumque per has emiseris aures:
  tam non femineum nec populare sapit.
Non tua Pantaenis nimium se praeferat illi,
  quamvis Pierio sit bene nota choro.
Carmina fingentem Sappho laudarit amatrix:
  castior haec et non doctior illa fuit.

70

Ipsarum tribadum tribas, Philaeni,
recte, quam futuis, vocas amicam.

71

Ficosa est uxor, ficosus et ipse maritus,
  filia ficosa est et gener atque nepos,
nec dispensator nec vilicus ulcere turpi
  nec rigidus fossor sed nec arator eget.

Cum sint ficosi pariter iuvenesque senesque,
res mira est, ficos non habet unus ager.

72

Gratus sic tibi, Paule, sit December
nec vani triplices brevesque mappae
nec turis veniant leves selibrae,
sed lances ferat et scyphos avorum
aut grandis reus aut potens amicus,
seu quod te potius iuvat capitque:
sic vincas Noviumque Publiumque
mandris et vitreo latrone clusos;
sic palmam tibi de trigone nudo
unctae det favor arbiter coronae
nec laudet Polybi magis sinistras:
si quisquam mea dixerit malignus
atro carmina quae madent veneno,
ut vocem mihi commodes patronam
et quantum poteris, sed usque, clames:
'non scripsit meus ista Martialis'.

73

Esquiliis domus est, domus est tibi colle Dianae,
et tua Patricius culmina vicus habet;
hinc viduae Cybeles, illinc sacraria Vestae,
inde novum, veterem prospicis inde Iovem.
Dic ubi conveniam, dic qua te parte requiram:
quisquis ubique habitat, Maxime, nusquam habitat.

74

Cyllenes caelique decus, facunde minister,
aurea cui torto virga dracone viret,
sic tibi lascivi non desit copia furti,
sive cupis Paphien seu Ganymede cales;
maternaeque sacris ornentur frondibus Idus
et senior parca mole prematur avus:
hunc semper Norbana diem cum coniuge Carpo
laeta colat, primis quo coiere toris.
Hic pius antistes sophiae sua dona ministrat,
hic te ture vocat fidus et ipse Iovi.

75

Vis futui gratis, cum sis deformis anusque.
Res perridicula est: vis dare nec dare vis.

76

Quod te diripiunt potentiores
per convivia, porticus, theatra,
et tecum, quotiens ita incidisti,
gestari iuvat et iuvat lavari,
nolito nimium tibi placere:
delectas, Philomuse, non amaris.

77

Exigis ut nostros donem tibi, Tucca, libellos.
Non faciam: nam vis vendere, non legere.

78

Cum Saxetani ponatur coda lacerti
et, bene si cenas, conchis inuncta tibi,
sumen, aprum, leporem, boletos, ostrea, mullos
mittis: habes nec cor, Papyle, nec genium.

79

Potavi modo consulare vinum.
Quaeris quam vetus atque liberale?
Prisco consule conditum: sed ipse
qui ponebat erat, Severe, consul.

80

Quatenus Odrysios iam pax Romana triones
temperat et tetricae conticuere tubae,
hunc Marcellino poteris, Faustine, libellum
mittere: iam chartis, iam vacat ille iocis.
Sed si parva tui munuscula quaeris amici
commendare, ferat carmina nostra puer,
non qualis Geticae satiatus lacte iuvencae
Sarmatica rigido ludit in amne rota,
sed Mitylenaei roseus mangonis ephebus
vel non caesus adhuc matre iubente Lacon.
At tibi captivo famulus mittetur ab Histro,
qui Tiburtinas pascere possit oves.

81

'Triginta toto mala sunt epigrammata libro'.
Si totidem bona sunt, Lause, bonus liber est.

82

Menophili penem tam grandis fibula vestit
ut sit comoedis omnibus una satis.
Hunc ego credideram -nam saepe lavamur in unum-
sollicitum voci parcere, Flacce, suae:
dum ludit media populo spectante palaestra,
delapsa est misero fibula: verpus erat.

83

Eutrapelus tonsor dum circuit ora Luperci
expingitque genas, altera barba subit.

84

Dum mea Caecilio formatur imago Secundo
spirat et arguta picta tabella manu,
i, liber, ad Geticam Peucen Histrumque iacentem:
haec loca perdomitis gentibus ille tenet.
Parva dabis caro sed dulcia dona sodali:
certior in nostro carmine vultus erit;
casibus hic nullis, nullis delebilis annis
vivet, Apelleum cum morietur opus.

85

Quod non insulse scribis tetrasticha quaedam,
disticha quod belle pauca, Sabelle, facis,
laudo nec admiror: facile est epigrammata belle
scribere, sed librum scribere difficile est.

86

Ad natalicias dapes vocabar,
essem cum tibi, Sexte, non amicus.
Quid factum est, rogo, quid repente factum est,
post tot pignora nostra, post tot annos
quod sum praeteritus vetus sodalis?
Sed causam scio: nulla venit a me
Hispani tibi libra pustulati
nec levis toga nec rudes lacernae.
Non est sportula quae negotiatur;

pascis munera, Sexte, non amicos.
Iam dices mihi 'vapulet vocator'.

87

Si meus aurita gaudet lagalopece Flaccus,
si fruitur tristi Canius Aethiope,
Publius exiguae si flagrat amore catellae,
si Cronius similem cercopithecon amat,
delectat Marium si perniciosus ichneumon,
pica salutatrix si tibi, Lause, placet,
si gelidum collo nectit †Gadilla† draconem,
luscinio tumulum si Telesina facit,
blanda Cupidinei cur non amet ora Labyrtae,
qui videt haec dominis monstra placere suis?

88

Fertur habere meos, si vera est fama, libellos
inter delicias pulchra Vienna suas.
Me legit omnis ibi senior iuvenisque puerque
et coram tetrico casta puella viro.
Hoc ego maluerim quam si mea carmina cantent
qui Nilum ex ipso protinus ore bibunt;
quam meus Hispano si me Tagus impleat auro,
pascat et Hybla meas, pascat Hymettos apes.
Non nihil ergo sumus nec blandae munere linguae
decipimur: credam iam, puto, Lause, tibi.

89

I, felix rosa, mollibusque sertis
nostri cinge comas Apollinaris;
quas tu nectere candidas, sed olim,
-sic te semper amet Venus- memento.

90

Iactat inaequalem Matho me fecisse libellum:
si verum est, laudat carmina nostra Matho.
Aequales scribit libros Calvinus et Umber:
aequalis liber est, Cretice, qui malus est.

91

De nostro facunde tibi Iuvenalis agello
Saturnalicias mittimus, ecce, nuces.

Cetera lascivis donavit poma puellis
mentula custodis luxuriosa dei.

92

'Si quid opus fuerit, scis me non esse rogandum'
uno bis dicis, Baccara, terque die.
Appellat rigida tristis me voce Secundus:
audis et nescis, Baccara, quid sit opus.
Pensio te coram petitur clareque palamque:
audis et nescis, Baccara, quid sit opus.
Esse queror gelidasque mihi tritasque lacernas:
audis et nescis, Baccara, quid sit opus.
Hoc opus est, subito fias ut sidere mutus,
dicere ne possis, Baccara, 'si quid opus'.

93

Narnia, sulphureo quam gurgite candidus amnis
circuit, ancipiti vix adeunda iugo,
quid tam saepe meum nobis abducere Quintum
te iuvat et lenta detinuisse mora?
Quid Nomentani causam mihi perdis agelli,
propter vicinum qui pretiosus erat?
Sed iam parce mihi, nec abutere, Narnia, Quinto:
perpetuo liceat sic tibi ponte frui.

94

Unguentum fuerat, quod onyx modo parva gerebat:
olfecit postquam Papylus, ecce, garum est.

95

Bruma est et riget horridus December,
audes tu tamen osculo nivali
omnes obvius hinc et hinc tenere
et totam, Line, basiare Romam.
Quid posses graviusque saeviusque
percussus facere atque verberatus?
Hoc me frigore basiet nec uxor
blandis filia nec rudis labellis.
Sed tu dulcior elegantiorque,
cuius livida naribus caninis
dependet glacies rigetque barba,
qualem forficibus metit supinis
tonsor Cinyphio Cilix marito?

Centum occurrere malo cunnilingis
et gallum timeo minus recentem.
Quare si tibi sensus est pudorque,
hibernas, Line, basiationes
in mensem rogo differas Aprilem.

96

Conditus hic ego sum Bassi dolor, Urbicus infans,
cui genus et nomen maxima Roma dedit.
Sex mihi de prima deerant trieteride menses,
ruperunt tetricae cum male pensa deae.
Quid species, quid lingua mihi, quid profuit aetas?
Da lacrimas tumulo, qui legis ista, meo:
sic ad Lethaeas, nisi Nestore serior, undas
non eat, optabis quem superesse tibi.

97

Nosti si bene Caesium, libelle,
montanae decus Umbriae, Sabinum,
Auli municipem mei Pudentis,
illi tu dabis haec vel occupato:
instent mille licet premantque curae,
nostris carminibus tamen vacabit.
Nam me diligit ille proximumque
Turni nobilibus legit libellis.
O quantum tibi nominis paratur!
O quae gloria! Quam frequens amator!
Te convivia, te forum sonabit,
aedes, compita, porticus, tabernae:
uni mitteris, omnibus legeris.

98

Omnia, Castor, emis: sic fiet ut omnia vendas.

99

Sic placidum videas semper, Crispine, Tonantem
nec te Roma minus quam tua Memphis amet:
carmina Parrhasia si nostra legentur in aula
-namque solent sacra Caesaris aure frui-,
dicere de nobis, ut lector candidus, aude:
'temporibus praestat non nihil iste tuis,
nec Marso nimium minor est doctoque Catullo.'
Hoc satis est: ipsi cetera mando deo.

COMMENTARY

1

Martial opens the seventh book with a direct address to the emperor. There is no prose preface, as is the case in all of his books except 1, 2, 8, 9 and 12, which have short prefaces, a hellenistic practice first attested in Latin literature in Hirtius' *De bello Gallico* 8 and Seneca's *Controversiae.* It became fashionable in the second part of the first century AD (note Statius' prose prefaces to his five books of *Silvae*); on this 'genre', cf. T. Janson, *Latin Prose Prefaces* (Stockholm 1964) 106–112, Citroni 3–5 and Howell 95–96 *ad* 1 *praef.*, Grewing 70–71 *ad* 6.1, Henriksén 47 *ad* 9 *praef.*

The purpose of this first epigram is encomiastic, and this objective is attained by assigning to Domitian military attributes characteristic of a god. In addition, it is Domitian's use of the armour offered to him which gives it its divine nature (cf. l. 4).

This epigram serves, in fact, to dedicate the whole book to Domitian, the poet offering the emperor a cuirass. For the special significance of the cuirass in ancient thought, cf. E. Polito, *Fulgentibus armis. Introduzione allo studio dei fregi d' armi antichi* (Roma: L' Erma di Bretschneider, 1998) 45: 'La corazza riveste, como lo scudo e l' elmo, un ruolo di particolare importanza nella concezione antica delle armi. In particolare essa veniva considerata, con il suo aspetto antropomorfo, como una sorta di doppio del suo portatore, dotata quindi di potere evocativo o addirittura magico'. The offering here is a fictitious one which the poet hopes will enable him to ingratiate himself with Domitian, and it is presented in the context which was most likely to please him, namely that of war, since at that time Domitian, one of the emperors who spent the longest time away from Rome for military reasons, was involved in a campaign against the Sarmatian tribes (cf. Tac. *Hist.* 1.2, D. C. 67.5.2; see B. W. Jones, *Domitian,* 26–27, 150, and for the attitude of Domitian towards the imperial provinces, cf. B. Levick, "Domitian and the Provinces", *Latomus* 41 [1982] 50–73). The conflict continued for a period of eight months (cf. 9.31, 8.2, 8.8) and the emperor was not to return to Rome until January 93 (cf. 8.11, 8.15; cf. S. Gsell, *L' empereur,* 225–227 and B. W. Jones, *Domitian,* 152–153).

Formally, this is a variant of the anathematic epigram, a genre covering epigrams and inscriptions destined to accompany an ex voto dedicated to a god. It is a genre widely represented in the *Greek Anthology* in the form of 'lay' variants of votive epigrams; cf. *AP* 6.5 (Phil.), 6.34 (Rhian.), 6.37 (Phil.). See P. Laurens, *REL* 43 (1965) 326–328.

As far as the nature of the cuirass is concerned, hardly anything can be deduced from the epigram itself, except that it is a piece of armour to cover the chest, giving the wearer not only an air of divinity in the proper sense of the word but a frightening appearance. If we add the information gleaned

from the following epigram, with which it is linked, as we shall see later, it can be deduced that it is a breastplate in the style of the Sarmatian tribes, with interlocking boar hooves (cf. 7.2.3–4), which would undoubtedly inspire dread in the enemy (cf. l. 2).

This epigram opens a cycle devoted to the adulation of the emperor in his military capacity and with the ultimate aim of requesting his return, by way of a ὕμνος κλητικός begging for the epiphany of a god (cf. 7.2.7–8, 7.5, 7.6). The emperor cycle comprises epigrams 1–2 and 5–8. A certain ascending order can be observed: in the first two there is a veiled request for his return (cf. 7.2.8) while the emphasis is on the exaltation of the emperor's military exploits. This is followed by a group of poems in which earnest entreaty is made for his home-coming (7.5 and 7.6), immediately followed by an epigram serving as a vehicle to express the loyalty of the people of Rome towards their supreme leader (7.7), while the final poem in the cycle proclaims with jubilation the great triumph which is soon to be held (cf. 7.8). On this cycle, cf. G. Galán Vioque, *CFC (L)* 11 (1996) 33–45.

As for the structure, the first distich describes the object being offered, in this case a military breastplate. In the second, the hexameter presents an option which is resolved after the vocative and the penthemimeral caesura, while in the pentameter the opposite option is presented, with an ingenious encomiastic *aprosdóketon.*

Bibliography: W. Schmidt, "Spätantike Textdepravation in den Epigrammen Martials", in *Ausgewählte philologischen Schriften* (Berlin 1984) 425. On Domitian and Minerva, cf. J. L. Girard, "Domitian et Minerva: une prédilection imperiale", *ANRW* 2.17.1 (Berlin-New York 1981) 233–245, K. Scott, *Imperial Cult,* 166–188, F. Sauter, *Kaiserkult,* 90–96. For the cycle of epigrams on the emperor, cf. H. Berends, *Die Anordnung in Martials Gedichtbüchern I–XII* (Diss. Jena 1932) 31–32, K. Barwick, *Philologus* 102 (1958) 290, W. Burnikel, *Witzepigramms,* 91, E. Merli, *Maia* 45 (1993) 248, G. Galán Vioque, *CFC (L)* 11 (1996) 33–45. For the relationship between Martial and Domitian, cf. J. Schilp, *Die politischen Ideen und Probleme der domitianischen Zeit gesehen aus den Werken der zeitgenössischen Dichter Martial, Statius, Silius Italicus* (Diss. Mainz 1944), F. M. Ahl, "The Art of Safe Criticism in Greece and Rome", *AJPh* 105 (1984) 174–208, "The Rider and the Horse: Politics and Power in Roman Poetry from Horace to Silius", *ANRW* 32.1 (Berlin-New York 1984) 40–124, K. M. Coleman, "The Emperor Domitian and Literature", *ANRW* 32.5 (Berlin-New York 1986) 3087–3115, G. Thiele, *Hermes* 51 (1916) 233–260, H. Szelest, *Eos* 62 (1974) 297–310, W. Hofmann, *Philologus* 127 (1983) 238–246, N. Holzberg, *Martial* (Heidelberg 1988) 74–85, M. Johnson, *Prudentia* 29 (1997) 24–70, A. L. Spisak, *CB* 75.1 (1999) 69–83.

l. 1 The offering of a cuirass belonging to the goddess Minerva to Domitian, with whom he had established a filial relationship (cf. *infra*). It is an encomiastic offering, since traditionally the gods grant their arms to epic heroes or make special ones for them; cf. *Il.* 18.616–617, 19.3, A. R. 4.424–428, Verg. *Aen.* 8.608–731. As regards Domitian, Statius also presents him wearing a toga woven for him by Minerva (cf. *Silv.* 4.1.21–22 [with Coleman 74]). The breastplate is said to belong to Minerva, either because it was taken from

a sanctuary of hers or else because it is an imitation of the breastplate of the goddess, who, after helping Perseus to kill Medusa, adorned his chest with the head of the Gorgon for apotropaic purposes (cf. Ov. *Met.* 4.765–803). The decoration of arms, especially shields, helmets or cuirasses, with the Gorgon's head is a traditional one. Note, for instance, the testimony of Pausanias (1.21.3) describing one of the sides of the Acropolis of Athens: ἐπὶ δὲ τοῦ Νοτίου καλουμένου τείχους, ὃ τῆς ἀκροπόλεως ἐς τὸ θέατρόν ἐστι τετραμμένον, ἐπὶ τούτου Μεδούσης τῆς Γοργόνος ἐπίχρυσος ἀνάκειται κεφαλή, καὶ περὶ αὐτὴν αἰγὶς πεποίηται. Cf. also *Il.* 11.32–40:

ἂν δ' ἕλετ' ἀμφιβρότην πολυδαίδαλον ἀσπίδα θοῦριν
καλήν, ἣν πέρι μὲν κύκλοι δέκα χάλκεοι ἦσαν,
ἐν δέ οἱ ὀμφαλοὶ ἦσαν ἐείκοσι κασσιτέροιο
λευκοί, ἐν δὲ μέσοισιν ἔην μέλανος κυάνοιο.
τῇ δ' ἐπὶ μὲν Γοργὼ βλοσυρῶπις ἐστεφάνωτο
δεινὸν δερκομένη, περὶ δὲ Δεῖμός τε Φόβος τε.
τῆς δ' ἐξ ἀργύρεος τελαμὼν ἦν· αὐτὰρ ἐπ' αὐτοῦ
κυάνεος ἐλέλικτο δράκων, κεφαλαὶ δὲ οἱ ἦσαν
τρεῖς ἀμφιστρεφέες ἑνὸς αὐχένος ἐκπεφυυῖαι

and E. *Io.* 209–210: λεύσσεις οὖν ἐπ' Ἐγκελάδῳ / γοργωπὸν πάλλουσαν ἴτυν... . It is already present in the aegis of Jupiter and his daughter Athena; *Il.* 5.738–742: αἰγίδα... / δεινήν, ἣν περὶ μὲν πάντῃ Φόβος ἐστεφάνωται· / ἐν δ' Ἔρις, ἐν δ' Ἀλκή, ἐν δὲ κρυόεσσα Ἰωκή, / ἐν δέ Γοργείη κεφαλὴ δεινοῖο πελώρου, / δεινή τε σμερδνή τε, Διὸς τέρας αἰγιόχοιο). Cf. a parody of this topos in Ar. *Ach.* 574: Τίς Γοργόν ἐξήγειρεν ἐκ τοῦ σάγματος; cf. finally *AP* 6.126 (Dioscorid.) (with Galán Vioque 214–220):

Σᾶμα τόδ' οὐχὶ μάταιον ἐπ' ἀσπίδι παῖς ὁ Πολύττου
 Ὕλλος ἀπὸ Κρήτας θοῦρος ἀνὴρ ἔθετο,
Γοργόνα τὰν λιθοεργὸν ὁμοῦ καὶ τριπλόα γοῦνα
 γραψάμενος· δήοις τοῦτο δ' ἔοικε λέγειν·
'ἀσπίδος ὦ κατ' ἐμᾶς πάλλων δόρυ, μὴ κατίδῃς με
 ἢ φεῦγε τρισσοῖς τὸν ταχὺν ἄνδρα ποσίν.'

For an iconographic representation of a shield with the Gorgon's head, cf. H. Borchhardt, in F. Matz, H.-G. Buchholz, eds., *Archaeologia Homerica: Die Denkmäler und das frühgriechische Epos* (Göttingen 1967) E 50–56. Cf., in general, M. Greger, *Schildformen und Schildschmuck bei den Griechen (besonders nach den Denkmälern)* (Erlangen 1908), G. H. Chase, *The Shield Devices of the Greeks* (Chicago 1979) (= 1902). Furthermore, the emperor is represented pictorially on official gold, silver and bronze coins from the year 84 AD wearing a breastplate adorned with the head of the Gorgon, in imitation of the aegis of Minerva; cf. H. Mattingly, *Coins of the Roman Empire in the British Museum* (London 1930) 2.19 and 308. Some Greek coins have also been preserved showing the emperor wearing the aegis with the Gorgon (cf. K. Scott, *Imperial Cult*, 169–170).

Accipe: a formula typical of anathematic epigram, exhorting the god, ie Domitian, to accept the offering. In Martial, it is frequent in the *Xenia*

(three occurrences) and *Apophoreta* (ten times). Cf. also Catull. 101.9, Verg. *Aen.* 3.486. This is a habitual device in the hellenistic ἀναθηματικα, where for these cases the use of the imperative of δέχομαι (δέξο, δέχου; cf. also δίδου) becomes normal; cf. *AP* 6.18.5 (Iul. Aegypt.), 6.23.3, 6.42.6, 6.191.2 (Corn. Long.), 6.106.5 (Diod.). Cf. also *CLE* 249.3, 972.9, 1370.3, 1981.4, *GV* 1546.4–5. Cf. E. Siedschlag, *Form von Martials Epigrammen*, 11, Citroni 277 *ad* 1.88.3 and Grewing 196 *ad* 6.25.4. In addition, since it is the first epigram of the book and it begins with a verb of offering, the dedication of the book itself might be expected here. Martial deliberately plays with the sense of the verb and the expectations of the reader-listener. Thus, the copyist of family β erroneously entitles the poem *Commendatio libelli*, as if it were a proemial epigram (on the nature of the *lemmata* heading the epigrams in the manuscript tradition of Martial, cf. Friedländer 71, n. 1, 78, n. 1, 86, n. 1, W. M. Lindsay, *Ancient Editions*, 34–55, G. Landgraf, *ALL* 12 [1902] 455–463, U. Carratello 35–38, Mª. J. Muñoz Jiménez, *El manuscrito 10.098*, 49–53). *Accipe* is a habitual device in dedications; cf., for instance, Ov. *Epist.* 7.1–2, *Pont.* 1.8.1–2, 4.1.1 (with Helzle 41–42).

belligerae... Minervae: Domitian felt a special predilection for this goddess, to the point of declaring himself a son of hers; cf. Philostr. *VA* 7.24, D. C. 13.160. She was considered his *numen familiare*; cf. Quint. 10.1.91, Suet. *Dom.* 15, D. C. 67.1.2, 67.16.1, Mart. 6.1.4, 6.10.9, 8.1.4, 9.3.10 *et al.* He dedicated at least two temples to her: one to Chalcidian Minerva (cf. D. C. 67.5.22 [see B. W. Jones, *Domitian*, 88]) and another in the *forum Nervae* or *Transitorium*; cf. *CIL* 6.953 (see B. W. Jones, *Domitian*, 85, W. H. Roscher 2.2.2990 [Wissowa]). The fictitious relationship between Domitian and Minerva is a recurring theme in Martial; cf. 5.2.6–8, 6.10.9–12, 9.3.10. Cf. *RE* 30.1801–1802 (Altheim) [cf. bibliography *supra*]. Minerva is characterized here as goddess of war, as is only to be expected in this context; cf. *Il.* 1.119, 5.736, 5.840–863, 21.391–422, Pi. *O.* 13.79, A. *Eu.* 753, Paus. 1.24.3, Liv. 7.3, Ov. *Pont.* 4.1.32 (with Helzle 57), Serv. *Aen.* 4.402. For the epithet, cf. Sen. *Her. F.* 901: *belligera Pallas*, Ov. *Am.* 2.6.35 (with McKeown² 130): *armiferae... Minervae*, *Fast.* 3.814: *ensibus exsertis bellica laeta dea est*, *Met.* 4.754: *bellica virgo*, 5.46: *bellica Pallas*, 8.264: *bellatricemque Minervam*, *Epic. Drusi* 22: *armiferae... deae* (*ThlL* 2.1812.67–68). For other epithets of Minerva as a warrior goddess, see Roscher 1.1.684–687 (Roscher), C. F. H. Bruchmann, *Epitheta deorum quae apud poetas Graecos leguntur* (Leipzig 1893) *s. v. Minerva*, *RE* 15.1790–1791 (Altheim). *Belliger* is a poetic term first attested in Ovid (twice; cf. *Ars* 2.672, *Trist.* 3.11[12].13). It is later found twice in Lucan (cf. 1.62, 6.84), once in Valerius Flaccus (cf. 5.617) and is very frequent in Statius (sixteen times; cf. *Theb.* 7.383, 7.461) and Silius (twenty-four times; cf. 1.38, 11.564) (*ThlL* 2.1814.10–12). Three times in Martial: in addition to this *locus*, in *Epigr.* 7(6).1, and 5.24.11. For compounds in *-ger*, cf. J. C. Arens, "*-fer and -ger.* Their Extraordinary Preponderance among Compounds in Roman Poetry", *Mnemosyne* 3 (1950) 241–262, A. Grenier, *Étude sur la formation et l' emploi des composés nomineaux dans le Latin archaïque* (Nancy 1912) 120–

121, G. Puccioni, "L' uso stilistico dei composti nominali latini", *Atti Accad. d'Italia*, serie VII, 4 (Roma 1944) 427, H. Tränkle, *Sprachkunst*, 58–59, Korn 110–111 *ad* Val. Fl. 4.139.

crudum thoraca: for the different types of cuirasses in the ancient world, cf. E. Polito, *Fulgentibus armis. Introduzione allo studio dei fregi d' armi antichi* (Roma: L' Erma di Bretschneider, 1998) 46–48. For the expression, cf. Sil. 5.525 (with Spaltenstein 375): *nec crudae tardarunt tegmina parmae.* As for the meaning of the epithet, there are several possible interpretations: (1) It may refer to the material from which the breastplate was made, ie, *de crudo corio*; cf. Varro *Ling.* 5.116: *Lorica, quod e loris de corio crudo pectoralia faciebant.* For this sense, cf. Stat. *Theb.* 6.733: *tegmina cruda boum,* Verg. *Georg.* 3.20 (with Mynors 182): *crudo... caestu* (*ThlL* 4.1235.21, *OLD s. v.* 2c). Cf. Gow 394 *ad* Theoc. 22.80–81. This interpretation is supported by the *realia*: early Roman breastplates were made of leather; cf. Serv. *Aen.* 11.679. Cf. *RE* 13.1444 (Grosse). Roman shields were likewise covered in leather; cf. Plb. 6.23.3, Liv. 23.19.13, Fest. p. 332–333, Plin. *Nat.* 8.95 (cf. *RE* 2a.916.7 [Fiebiger]). H. J. Izaac (208 [cf. note 2]) follows this interpretation and translates 'faite d' un cuir brut', a rendering which is condemned by A. E. Housman (cf. *Class. Pap.*, 1173 [= *CR* 45 (1931) 82]). (2) 'cruel', 'fierce'; cf. *ThlL* 4.1236.24. This sense is derived from the terrifying look of a framework covered with untanned leather; cf. Stat. *Theb.* 11.414–415 (with Venini 112–113): *et Gorgone cruda virago / abstitit.* (3) 'new', 'recently made'; cf. Verg. *Aen.* 6.304: *cruda deo viridisque senectus,* Tac. *Ann.* 1.8.27: *diem... crudi adhuc servitii* (*ThlL* 4.1236.3–15). With regard to the last two interpretations, see the commentary by Raderus *a. l.* (Ingolstadii 1611, 483): *crudum) durum, militarem, saevum, terribilem vel recentem et novum intelligo.* Martial is probably playing with the ambiguity of the term, alluding at the same time to the material of which the breastplate would have been made (cf. 7.2.4) and to the terrifying aspect the leather would give it. Observe likewise the ambiguous play with *crudus* in 4.49.4: *crude Thyesta,* where *crude* alludes to the wild look of the son of Pelops, but also denotes slow and painful digestion, as would logically follow from the devouring of his own sons. The Greek accusative form *thoraca* is characteristic of poetry; cf. Verg. *Aen.* 10.337: *et thoraca simul cum pectore rumpit.* It is a specialist borrowing from the Greek (θώραξ) and used in the *sermo castrensis* for the type of armour that protects the chest, ie 'breastplate' (cf. Liv. 4.20.7, Verg. *Aen.* 10.337 [*supra*], Val. Fl. 3.87 [*OLD s. v.* 1a, Forcellini 6.93 § 2]), but is used generically for any garment covering this part of the body (cf. Suet. *Aug.* 82, Iuv. 5.143 [*OLD s. v.* 1b]). *Sensu proprio* it refers simply to this part of the anatomy; cf. Cels. 5.25.8, Plin. *Nat.* 27.49 (*OLD s. v.* 2, Forcellini 6.93 § 1). It is a hapax in Martial.

l. 2 This has traditionally been taken as a reference to a preceding elliptic *tu*, ie, Domitian (cf. L. Friedländer 478, H. J. Izaac, W. C. A. Ker, M. Dolç), but it is better to interpret it, with D. R. Shackleton Bailey (cf. *Loeb*, 2.75), as a reference to the cuirass being offered, so that the function of the relative

is to provide information about the object being offered, rather than the recipient. It can either be taken as a reference to the serpents in the hair of the Gorgon decorating the emperor's cuirass, in imitation of the breastplate of the goddess Minerva, or as an allusion to the myth of the death of Medusa, whose neck was cut off by Perseus, aided not only by Mercury, who lent him a pair of winged sandals, but also by Minerva, who furnished him with a shield with which to protect himself from Medusa's petrifying gaze; cf. Hes. *Th.* 280, [Hes.] *Sc.* 216, Pi. *P.* 10.46, 12.11, *N.* 10.4, Hdt. 2.91.6, Ov. *Met.* 4.782–783. Cf. *RE* 7.1635 (Ziegler). Martial refers to the myth concisely, as befits the nature of the epigrammatic genre: the serpents in Medusa's hair shy off in the presence of Minerva's breastplate. In this case *timet* would have to be taken as a historic present, a not uncommon use in poetry *metri causa*; cf. K-St 2.1.116–117 § 31. This is a golden line: adj. (a) / adj. (b) / verb / noun (A) / noun (B); cf. L. Wilkinson, *Golden Latin Artistry*, 215–217, S. E. Winbolt, *Latin Hexameter Verse* (New York 1978) (= London 1903) 219, G. Williams, *Tradition*, 650, 657, 706, 721, J. Marouzeau, *Ordres des Mots*, 3.182–183, *Stylistique*, 320–321, J. M. Baños Baños, "El *versus aureus* de Ennio a Estacio", *Latomus* 51 (1992) 762–774. On the rhyme between the two hemistichs of the pentameter, cf. E. Norden, *Antike Kunstprosa*, 2.830–831. The frequency of this internal rhyme is explained by the tendency to place the adjective at the end of the first hemistich and the corresponding noun at the end of the line.

Medusaeae... comae: ie, *anguium comae Medusaeae.* The divergence in the mss. (comae β : deae γ) is due to an explanatory interpolation in γ (cf. W. Heraeus XLII *a. l.*). The reading of β is preferable, given the numerous parallels to be found in the use of *coma* for *anguis*; cf. Prop. 2.2.8 (with Rohstein 227, Enk[2] 51), Stat. *Silv.* 5.3.278, *Theb.* 1.90, 1.115, Lucan. 9.670 (*ThlL* 3.1754.45 *s. v. coma*). Cf. J. Koch, *Claudianus* (Berlin 1893) 58 *ad* Claud. 35.345. The first mention of the viperine nature of Medusa's hair goes back to [Hes.] *Sc.* 230. Cf. Roscher 1.2.1695–1727 (A. Furtwängler). *Coma* is also very frequent at the end of the pentameter in all Latin poetry; cf. Citroni 107 *ad* 1.31.4. For the serpents on Minerva's breastplate, see Virgil's description of the aegis in *Aen.* 8.435–438. *Medusaeus* is a hapax in Martial. It is a poetic adjective coined by Ovid and first attested in *Met.* 5.249 (with Bömer[2] 281). Cf. also Ov. *Met.* 5.257, 5.312, 10.22, *Fast.* 5.8. Apart from Ovid, only here and at Sil. 3.316. Cf. also Mart. Cap. 4.333.

quem: the postpositioning of relative pronouns is a frequent device in Latin poetry, either *metri causa* or as a stylistic measure to highlight what is being anticipated; cf. K-St 2.2.614 § 246. Postponing to the third position of the clause is not unusual; cf. Pi. *O.* 9.34, Lucr. 1.33, Catull. 64.30, Tib. 1.3.7. See E. Schünke, *De traiectione coniunctionum et pronominis relativi apud poetas Latinos* (Diss. Kiel 1906).

ll. 3–4 The terrifying cuirass becomes an aegis on the chest of the emperor. See on this point Serv. *Aen.* 8.435: *Aegida horriferam] aegis proprie est munimen-*

tum pectoris aereum, habens in medio Gorgonis caput: quod munimentum si in pectore numinis fuerit, aegis vocatur: si in pectore hominis, sicut in antiquis imperatorum statuis videmus, lorica dicitur. For the deification of Domitian by means of the identification of his arms with divine warlike attributes, cf. 9.20.9–10: *et tibi, Caesar, / pro iaculo et parma fulmen et aegis erat.* For the image of arms granting power to their bearers, cf. *Il.* 17.209–212: Ἦ καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων. / Ἕκτορι δ' ἥρμοσε τεύχε' ἐπὶ χροΐ, δῦ δέ μιν Ἄρης, / δεινὸς ἐνυάλιος, πλῆσθεν δ' ἄρα οἱ μέλε' ἐντὸς / ἀλκῆς καὶ σθένεος.

vacat: Martial is playing with the two meanings of 'be empty' and 'be inactive'. For the use of the verb with reference to arms, cf. Prop. 2.25.8 (with Enk[2] 318), Stat. *Theb.* 10.658, Sen. *Phaed.* 103, Lucan. 5.327, 8.423 (*OLD s. v.* 6c).

Caesar: after Augustus all Roman emperors adopted this name, first applied to Vitellius in Tac. *Hist.* 3.58.3 (cf. 1.62.3, Suet. *Vit.* 8.2). In Martial, it is very frequent in reference to the emperor, especially in the *Epigrammaton liber* (eleven times). It is found thirty-three times in the books published under Domitian's rule (cf. *loci* in Grewing 81–82 *ad* 6.2.3).

poterit: a future expressing a likelihood or possibility in the present. Its use in place of the subjunctive serves to stress the assertive nature of the phrase; cf. Bassols 1.300 § 325, H-Sz 311 § 174, K-St 2.1.142 § 36.

lorica: ie, a human cuirass, in contrast to the divine aegis. It is a Virgilian epic term, found as many as thirteen times in the *Aeneid*, but only twice in the *Metamorphoses* of Ovid (cf. 3.63, 12.117), Lucan (cf. 7.498, 9.797), Valerius Flaccus (cf. 4.49, 6.233) and Statius (cf. *Theb.* 9.553, 10.257). It is attested five times in Plautus (*Bacch.* 71, *Cas.* 695, *Cist.* 284, 285, 292), once in Lucretius (6.954), Propertius (4.3.23) and Horace (*Carm.* 1.29.15), and twice in Juvenal (10.134, 11.30). In Martial, three occurrences (cf. 7.2.1, 9.56.5) (*ThlL* 7.2.1676.50–1677.14).

pectore... sacro: cf. 7.2.5. *Sacer* is first applied to the emperor in Ovid; cf. *Fast.* 6.810 (cf. Bömer 19–20 ad Ov. *Fast.* 1.95): *o decus, o sacra femina digna domo! Pont.* 4.6.19–20: *sitque malorum / iam modus et sacrae mitior ira domus!* Tiberius rejected the term; cf. Suet. *Tib.* 27. Cf. also Tac. *Ann.* 2.87. In Martial and Statius it is frequent as an epithet for objects connected with the emperor or his environment; cf. *Epigr.* 27(24).2, 4.30.3. It is only once used with reference to Domitian in person; cf. Stat. *Silv.* 5.2.176–177: *felix qui magno iam nunc sub praeside iuras / cuique sacer primum tradit Germanicus ensem!* Cf. 7.99.4. Cf. F. Sauter, *Kaiserkult*, 110–113, K. Scott, *Imperial Cult*, 99–101, Grewing 490–491 *ad* 6.76.1, Henriksén[2] 142 *ad* 9.93.6.

cum: the postpositioning of *cum* is attested as early as Ennius; cf. *Ann.* 567. It is frequent in poetry for metrical reasons, and normal in classical prose to stress what goes before; cf. K-St 2.2.615 § 246, A. García Calvo, "*Quom* y la anástrofe primitiva", *Emerita* 19 (1951) 174–190.

sederit: for this use of *sedere* in reference to 'armour sitting on its bearer', cf. Iuv. 6.261–263: *aspice quo fremitu monstratos perferat ictus / et quanto galeae curvetur pondere, quanta / poplitibus sedeat quam denso fascia libro.*

aegis: the *aprosdóketon* is reserved for the last word (on this rhetorical figure, cf. Arist. *Rh.* 1412a9, Cic. *de Orat.* 2.284. For its use in Martial, cf. O. Gerlach, *De Martialis figurae ἀπροσδόκητον quae vocatur usu* [Diss. Jena 1911]). The aegis was an attribute of Jupiter and his daughter Minerva, who was granted it by her father in order to enter Troy (cf. *Il.* 5.738). It is an attribute of both deities, generally represented as a goatskin or a shield covered in skin to which the head of the Gorgon surrounded by serpents was later added. Its mere presence terrified the enemy; cf. *Od.* 22.297 (where Athene uses it to sow panic among her suitors). It can also allude, as it does here, to a protective covering for the chest; cf. Sil. 9.442. In Martial, only here, in 9.20.10 (Jupiter) and 14.179.2. Cf. also 6.10.11, where *Gorgone* is used for *aegide.* In Latin it is first attested in Virgil; cf. *Aen.* 8.354, 8.435. Cf. Ov. *Met.* 2.755 (with Haupt-Ehwald-von Albrecht 1.137, Bömer[2] 415) (*ThlL* 1.948.44–949.6). Cf. *RE* 1.970–972 (Stengel). On the *aegis* of Minerva in the possession of Domitian, cf. 14.179 (with Leary 242). For the relationship between the Roman emperors and the *aegis*, cf. Ov. *Fast.* 3.848: *pro ducibus nostris aegida semper habe.*

2

Martial invokes the breastplate directly and begs it to return the emperor safe and sound to Rome, where he encomiastically predicts a triumph will be held in his honour. In the mss. of family β this epigram appears as the continuation of the previous one because of the shared subject-matter. In fact, they constitute a subgroup on the emperor's armour within the cycle of epigrams dedicated to Domitian.

According to R. A. Pitcher ("Martial's Debt to Ovid", in F. Grewing, *Totus notus in orbe*, 67), in this epigram and in this series of epigrams dedicated to Domitian while he is on campaign away from Rome, Martial inverts an Ovidian situation: 'Instead of the poet being confined to the periphery of empire and exposed to the dangers of barbarian attacks, as Ovid describes [in his poetry from exile], Martial writes of the emperor on the frontier, and the longing of Rome that he return, which he does. This resolution of separation was denied to Ovid; Martial takes delight in presenting himself as at home in Rome and familiar with the emperor; and the way in which Martial deliberately echoes Ovid's approach to Augustus points the reader to draw a comparison between the two of them, to Martial's advantage'.

Martial addresses the breastplate following the structure of a hymn: (1) ll. 1–4 Invocation. (2) ll. 5–6 Joyful μακαρισμός. (3) ll. 7–8 Ritual formula for a sending-off, characteristic of a προπεμπτικόν, and concluding supplication.

ll. 1–4 Direct invocation of the breastplate, with the characteristic hymnic elements: explanatory appositions (ll. 1–2) and relative clause (ll. 3–4); cf. E. Norden, *Agnosthos Theos*, 148. On the technique of appeals in Martial, cf. E. Siedschlag, *Form von Martials Epigrammen*, 14–16.

Invia... lorica: for *lorica*, cf. *ad* 7.1.3. *Invius* in this same meaning of 'impenetrable' is otherwise found only in Seneca; cf. *Ag.* 889, *Her. F.* 485 (*ThlL* 7.2.238.30, *OLD s. v.* 3).

Sarmaticis... sagittis: the Sarmatians were a nomadic people who lived on the plains of the Danube; cf. Ov. *Trist.* 3.12.30, Sen. *Phaed.* 71, *Dial.* 1.4.14, Stat. *Silv.* 3.3.151, 4.7.50–51, Plin. *Epist.* 10.63, Mela 1.14, Mart. 12.8.9, Iuv. 15.125. Herodotus (cf. 4.21.110–117) informs us of a people called *Sauromatae* living on the steppes around the lower Volga, beyond the Scythians, who were later to subdue them (around the 4th c. BC). The identification of the *Sauromatae* with the Sarmatians is generally accepted, with the exception of M. Rostovtzeff, who later modified his view (cf. *Cambridge Ancient History* 11.91). Cf. Courtney 123 *ad* Iuv. 2.1–2, *contra* Owen 155 *ad* Ov. *Trist.* 2.198. The descriptions of this people contained in the ancient sources are substantially the same (cf. Hdt. [*supra*], Str. 7.3.17, Amm. 17.12). On the Sarmatians, cf. T. Sulimirski, *The Sarmatians* (London 1970), R. Syme, "The Rhine and

the Danube Legions under Domitian", *JRS* 18 (1928) 41–55, J. J. Wilkes, "Romans, Dacians and Sarmatians in the First and Early Second Centuries", in Hartley, B., Wacher, J., *Rome and her Northern Provinces* (Gloucester 1983) 255–289, K. Strobel, *Die Donaukriege Domitians* (Bonn 1989). The adjective *Sarmaticus* (Gr. Σαρματικός) is first found in Ovid in his poems from exile (fourteen times). For the phrase, cf. Ov. *Pont.* 1.2.47, *Ib.* 637. In Martial, cf. 7.6.1, 7.30.6, 7.80.8, 8.11.3, 9.35.4 and 9.101.17.

domini: *dominus*, as a title of the emperor, is first found in Phaedrus (cf. 2.5.14), and later in Martial and Statius. In Martial, cf. 1.4.2, 2.92.4, 4.67.4, 4.83.5–6, 8.1.1, 8.31.3, 8.82.2, 9.16.3, 9.20.2, 9.23.3, 9.28.7, 9.66.3, 9.84.2. This title was applied to emperors from the time of Gaius (cf. [Aur. Vict.] *Epit.* 3.8). Domitian, following the example of Augustus (cf. Suet. *Aug.* 53, and also *Tib.* 27), rejected the title of *dominus* (cf. Stat. *Silv.* 1.6.83–84), though he was subsequently pleased to accept it (cf. Suet. *Dom.* 13.1–2, D. C. 67.13.4). Cf. K. Scott, *Imperial Cult*, 102, Sherwin-White 557–558 *ad* Plin. *Epist.* 10.2.1, *ThlL* 5.1.1929.32 (for inscriptional evidence, see *ThlL* 5.1.1908.35–1909.25). Martial makes play of the title *dominus et deus* by which Domitian had himself called, separating the two elements (*domini* [l. 1]... *dei* [l. 6]) as in 7.5.1–6. Cf. *ad* 7.34.8, K. Scott, *Imperial Cult*, 102–112, especially 105, F. Sauter, *Kaiserkult*, 34, A. Brunt, "Divine Elements in the Imperial Office", *JRS* 69 (1979) 173, L. Thompson, "*Domitianus dominus*: a Gloss on Statius *Silvae* 1.6.84", *AJPh* 105 (1984) 469–475, Henriksén 119–120 *ad* 9.20.2.

Martis Getico tergore: enallage for *Martis Getici tergore* (cf. Friedländer 474 *a. l.*); cf. 6.93.4 (with Friedländer 472): *non detracta cani transtiberina cutis*, 8.55(56).21–22: *ditataque vatum / nomina.* The name *Geticus* (Gr. Γετικός) is applied to Mars because the god is of Thracian origin; cf. *Il.* 13.301: τὼ (Ἄρης, Φόβος) μὲν ἄρ' ἐκ Θρῄκης, *Od.* 8.361, Verg. *Aen.* 3.13 (cf. also 3.35, *Georg.* 4.462–463), Sil. 1.433 (with Spaltenstein 72), 4.431, 11.464, Stat. *Silv.* 1.2.52–53. Cf. Dewar 143 *ad* Stat. *Theb.* 9.439, *RE* 2.642.27, 6a.522.5 (G. Kazarow). The *Getae* (Gr. οἱ Γέται; cf. Hdt. 4.93, Thuc. 2.96) were a tribe from the north of Thrace, by the shores of the Black Sea; cf. Str. 7.3.2: οἱ τοίνυν Ἕλληνες τοὺς Γέτας Θρᾷκας ὑπελάμβανον, Mela 2.18: *una gens Thraces habitant, aliis aliisque praediti et nominibus et moribus. Quidam feri sunt et paratissimi ad mortem, Getae utique.* According to Pliny, (cf. *Nat.* 4.41) they lived to the north of the Balkans. Cf. Spaltenstein 113 *ad* Sil. 2.75. Martial, like Ovid in his poems from exile (cf. Helzle 64–65 *ad* Ov. *Pont.* 4.2.2) and Statius (cf. Van Dam 232 *ad* Stat. *Silv.* 2.2.60–62), prefers this name to *Thrax -cis*, which is found in Martial only once (cf. 12.8.9) as opposed to two occurrences of *Getae* (8.11.3, 12.8.9) and seven of *Geticus* (6.58.2, 7.80.7, 7.84.3, 9.45.2, 9.101.18, 11.3.3). For the tribe of the *Getae*, cf. *RE* 7.1330–1334 (Weiss), 6.392–404 (Oberhummer). *Tergus pro scuto*, metonym for the material of which shields were made, namely, leather (Gr. στέρφος); cf. Ov. *Met.* 5.434 (with Bömer^2 339), 13.347. See also the same metonym with *tergum* in, for instance, Sall. *Hist.* 4.75: *More equestris proelii sumptis tergis ac*

redditis, Verg. *Aen.* 9.412 (see *contra* Dingel 168–169 *a. l.*): *et venit aversi in tergum Sulmonis*, 10.718: *et tergo decutit hastas*, Ov. *Met.* 12.96, Stat. *Theb.* 4.166 (*OLD s. v.* 3a, Forcellini 6.65 § 2). For the use of this rhetorical figure in Martial, cf. R. Fenger, *De metonymiae in epigrammatis Martialis usu* (Diss. Jena 1906).

fida magis: instead of *fidior*, for metrical reasons; cf. H-Sz 165 § 98. Cf. Prop. 1.10.27: *humilis magis*, Mart. 5.19.3: *magis dignos*, 5.68.2: *flava magis*, 6.90.2 (with Grewing 571–572): *turpe... magis*. For the idea of weapons being faithful to their owners, cf. Verg. *Aen.* 9.707: *lorica fidelis*, 6.524: *fidum... ensem*, 7.640: *fidoque... ense*. Note the similar use of *impius* applied loosely to weapons at, for instance, Cic. *Planc.* 98, Ov. *Met.* 7.396, Sen. *Ag.* 78–79. *Fidus* is a term characteristic of the more elevated genres; cf. Virgil (with twenty-four examples), Statius (fifty-eight times), Silius (fifteen), Ovid's *Metamorphoses* (nineteen), Valerius Flaccus (fifteen), tragedies of Seneca (twenty-one). In Martial, nine times. Cf. J. N. Adams, "The Vocabulary of the Speeches in Tacitus' Historical Works", *BICS* 20 (1973) 139, n. 22.

vel: with the meaning of 'even', in an accumulative sense; cf. 3.5.8, 4.55.24, 5.49.5, 6.33.5 (with Grewing 239), 6.59.8, 7.97.4, 10.20(19).21, 11.12.1 (*OLD s. v.* 5a). Cf. Bassols 2.113 § 118, K-St 2.2.110–111 § 169.

Aetolae... cuspidis: in its primary sense the epithet refers to a region in the north-east of Greece. As an adjective it can refer: (1), in the literal sense, to the people living in that region, proverbially fierce enemies of Rome, or (2), in an extended sense, to Diomedes, who was the grandson of Oeneus, king of Calydon, a town in Aetolia, and who wounded Venus and Mars with an arrow; cf. *Il.* 5.330, Ov. *Rem.* 159: *ut semel Aetola Venus est a cuspide laesa* (cf. *Fast.* 4.120), or (3), to Meleager, who slew the Calydonian boar; cf. 13.93.2: *Aetola cecidit cuspide*, Hor. *Epist.* 1.18.46: *Aetolis onerata plagis iumenta*. This last sense is undoubtedly the most appropriate, in view of the actual nature of the breastplate, expressed in the following line. Martial makes use of the myth of Meleager and the Calydonian boar in *Epigr.* 17(15) and 7.27. *Cuspis* strictly refers to the tip of the lance (cf. *ThlL* 4.1552.53), but is used by synecdoche for the lance as a whole; cf. Catull. 64.256, Verg. *Aen.* 1.81–82, 7.817, 10.484, Hor. *Sat.* 2.1.14, Ov. *Met.* 4.571 (cf. *ThlL* 4.1553.27–1554.34, *OLD s. v.* 2a). It is a poetic term characteristic of the higher genres. It is widely attested in Ovid, with thirty-six occurrences, twenty-seven of them in his epic poetry, as compared with Virgil (twelve times), Horace (twice), Propertius (four times), Lucan (six times), Juvenal (once) and Statius (thirty-five times, only once in the *Silvae*, cf. 1.2.75). It is not found in Tibullus. Nine occurrences in Martial (3.82.9, 7.6.6, 7.27.3, 11.100.4, 13.93.2, 14.22.1, 14.92.1, 14.221.2). In addition, the phrase *cuspidis ictus* is also frequent; cf. Verg. *Aen.* 7.756, Ov. *Met.* 12.74, Val. Fl. 3.284 (*ThlL* 4.1553.32–36).

securam: not found in poetry before Lucretius (cf. 3.211, 3.939, 3.977, 5.82 [= 6.58]) or in prose before Cicero (cf. *Flac.* 46, *Att.* 12.52.3, *Fam.* 5.12.4, *et al.*; cf. Brink 214 *ad* Hor. *Epist.* 2.1.176). It is used habitually in the Augustan poets. In Martial, there are thirty-six occurrences. It normally

takes the genitive; cf. Sen. *Thy.* 720: *sui securus* (Forcellini 5.412, n. 1). Cf. Bömer[2] 45 *ad* Ov. *Met.* 6.137, H-Sz 78 § 59.

texuit innumeri... unguis apri: as was typical in the region; cf. Paus. 1.21.7: οἱ δὲ θώρακες οἱ λινοῖ μαχομένοις μὲν οὐχ ὁμοίως εἰσὶ χρήσιμοι, διιᾶσι γὰρ καὶ βιαζόμενοι τὸν σίδηρον· θηρεύοντας δὲ ὠφελοῦσιν, ἐναποκλῶνται γάρ σφισι καὶ λεόντων ὀδόντες καὶ παρδάλεων. See also *Il.* 10.263–265, a description of Ulysses' helmet, protected by strings of boars' teeth: ἔκτοσθε δὲ λευκοὶ ὀδόντες / ἀργιόδοντος ὑὸς θαμέες ἔχον ἔνθα καὶ ἔνθα / εὖ καὶ ἐπισταμένως. For further evidence of Roman weapons made with interwoven materials, cf. Verg. *Aen.* 3.467, 7.633–634. See also Sil. 5.522. Cf. *RE* 2a.916 (Fiebiger), 13.1444–1449 (Grosse). *Texere* in the poetic sense of 'interweave with'; cf. Val. Fl. 4.93–94 (with Korn 79–80): *bisseno sidere textam / loricam induitur.* It is used of any object formed with interlaced materials; cf. Verg. *Aen.* 11.64, Lucan. 4.131–132 (*OLD s. v.* 1d, Forcellini 6.84 § 3). *Innumerus* is an Ovidian term par excellence, with thirty-three occurrences attested, as against, for instance, only two in Virgil (cf. *Aen.* 6.706, 11.204) and Tibullus (cf. 1.1.21, 2.3.42). It is not found in Horace or Propertius. It is, however, popular in the silver age, with fourteen occurrences in Lucan, fifteen in Silius, only four in Valerius Flaccus and twenty-eight in the *Thebaida* of Statius. Six times in Martial (2.46.4, 4.45.4, 5.13.8, 8.53(55).2, 9.22.4). It is frequently used to denote an indeterminately large number of animals; cf. Tib. 1.1.21, 2.3.41–42. Before Virgil it is only found in *Epitaph. Plaut. apud* Gell. 1.24.3 and Lucr. 2.1054, 3.779. In prose, first in Pliny (forty-two times) (*ThlL* 7.1.1726.8–1727.75). Cf. McKeown 66 *ad* Ov. *Am.* 1.3.9.

ll. 5–6 The breastplate is congratulated since, on account of its very nature and function, it can be physically close to the emperor. Consider a similar congratulation to Domitian's bookseller in 5.5.3–4.

felix sorte tua: traditional formula of praise known as μακαρισμός, already found in Homer (cf. *Od.* 5.306). In Greek literature it is expressed by the adjectives ὄλβιος, μάκαρ, μακάριος, equivalents of the Latin *felix, beatus, fortunatus*; cf. Bion *frg.* 12.1: ὄλβιοι ⟨οἱ⟩ φιλέοντες ἐπὴν ἴσον ἀντεράωνται; cf. G. L. Dirichlet, *De veterum macarismis* (Giessen 1914) 5, 43, B. Snell, "Sapphos Gedicht Φαίνεταί μοι κῆνος", *Hermes* 66 (1931) 74–75, B. Gladigow, "Zum Makarismos des Wessen", *Hermes* 95 (1967) 404–433, C. de Heer, *Μάκαρ – Εὐδαίμων – Ὄλβιος – Εὐτυχής* (Amsterdam, 1969), E. Norden, *Agnosthos Theos*, 99–199, Navarro Antolín 234–236 *ad* [Tib.] 3.3.26, *ThlL* 6.1.444.68–81. See especially Ov. *Am.* 2.15.7 (with McKeown[2] 319), *Epist.* 18.15–18, *Met.* 8.36–37. *Felix* as an epithet for an inanimate object is frequent in poetry and possesses a certain solemnity (cf. Citroni 90 *ad* 1.26.7). For the phrase, cf. Hor. *Epod.* 14.15: *gaude sorte tua, Epist.* 1.10.44: *laetus sorte tua.* See also Verg. *Aen.* 11.159: *felix morte tua,* Ov. *Met.* 13.521: *felix morte sua est!* Mart. 7.8.5 (*infra*).

sacrum... pectus: cf. *ad* 7.1.4.

fas: frequently used to indicate what is permitted for a man or an inanimate object, as here, in relation to the gods or to the apotheosized emperor, as in this *locus*; cf. Pease 172 *ad* Verg. *Aen.* 4.113, Thomson 327–328 *ad* Catull. 51.2, C. A. Peeters, *Fas en nefas* (Utrecht 1945) 131–135 (with English summary), P. Cipriano, *Fas e nefas* (Roma 1978).

nostri... dei: ie, Domitian. In Martial he is first mentioned simply as *deus* in 4.1.10. Cf. later 5.3.6, 5.5.2, 7.5.3, 7.8.2, 7.40.2, 8.8.6, 8.82.3, 9.28.8, 9.65.2, 9.66.3, 9.93.3, 9.93.8, 9.101.24. Cf. also Stat. *Silv.* 1.1.62, the only appearance of this encomiastic form of address to Domitian in this author. For the expression, cf. *Epigr.* 20(17).4 (with della Corte 55), 5.8.1, 7.34.8. Cf. Stat. *Silv.* 1.1.62, 5.2.170. Although the first occurrence of *deus* as an epithet of the emperor is found in Cicero (cf. *Att.* 8.16.1: *deum... hunc propitium sperant, illum iratum putant*), the deification of Caesar is a phenomenon of the Augustan age; cf. A. La Penna, *Orazio e l'ideologia del principato* (Torino 1963) 79–86. Cf. Verg. *Ecl.* 1.6, Prop. 3.4.1 (with Fedeli^3 159). It is very frequent in Ovid; cf. *Ars* 1.183, 1.204, *Met.* 15.746, 15.761, *Fast.* 1.530, *Trist.* 1.5.75, 2.54, *Pont.* 2.8.2 (cf. K. Scott, "Emperor Worship in Ovid", *TAPhA* 61 [1930] 43, Bömer^2 484 *ad* Ov. *Met.* 15.858–860) (*ThlL* 5.1.891.10–78). For the use of religion by the authorities in Rome, cf. A. Wardman, *Religion and Statecraft among the Romans* (London 1983), especially 22, 80. For the apotheosis of Domitian, cf. F. Sauter, *Kaiserkult*, 40–54, K. Scott, *Imperial Cult*, 88–101, J. P. Sullivan, *Unexpected Classic*, 137–145. For a general view, see D. Fishwick, *The Imperial Cult in the Latin West* I (Leiden 1987), II (Leiden 1991), and also S. J. Friesen, *Twice Neokoros. Ephesus. Asia and Cult of the Flavian Imperial Family* (Cologne 1993). For the use of *noster* in this encomiastic context, cf. *Epigr.* 20(17).4, 6.10.9 (with Grewing 126), 7.56.4, 14.1.2 (cf. also Stat. *Silv.* 1.1.24). See F. Sauter, *Kaiserkult*, 57.

mente calere: for *calere* with the instrumental ablative, cf. *ThlL* 3.147.65. *Mens* is a brachylogy for *ardor mentis*, in the extended meaning of *animus fortis et confirmatus*; cf. *ThlL* 8.728.1–44. The allusion to the warming of the breastplate due to physical contact with the emperor (cf. 7.1.4) is a particularly appropriate image, given that the spirit of brave generals and soldiers was proverbially inflamed in combat; cf. Sil. 1.345: *accensae exsultant mentes*, 4.169–170: *in proelia mentes / accendis.*

ll. 7–8 Farewell to the breastplate with final entreaty. For l. 7, E. Siedschlag cites as a formal parallel Ov. *Am.* 1.7.35: *i nunc, magnificos victor molire triumphos* (cf. *RFIC* 100 [1972] 157).

I comes et: formula typical of the προπεμπτικόν bidding farewell to a person or thing (cf. F. Cairns, *Generic Composition*, 52 and n. 28). Cf. 10.104.1: *I nostro comes, i libelle, Flavo.* For this type of enumerative expression, characteristic of everyday speech and poetry, cf. H-Sz 783–784 § 35, K-St 2.2.29 § 154. The formula *i... et* + imperative is attested from Plautus on. It is found once in Catullus, Virgil, Horace and Persius, six times in Propertius and seven in Ovid. In Martial, see similar formulae in *Epigr.* 26(22).12,

1.42.6, 2.6.1 and 17, 4.10.3, 5.82.4, 7.89.1, 8.63.3, 9.2.13 (with Henriksén 67), 10.12.7, 10.20.4, 10.96.13, 11.33.3. The original formula, *i nunc et...*, is a colloquialism almost with the force of an interjection. It appears for the first time in high poetry in Verg. *Aen.* 7.425 (cf. also 4.381). Cf. also Hor. *Epist.* 2.2.76, Prop. 2.29.22, 3.18.17. It is especially frequent in Ovid; cf. *Am.* 1.7.35, *Ars* 2.222 (with Janka 194), 2.635, *Epist.* 3.26, 4.127, 9.105, 12.206, 17.59 (*ThlL* 5.2.632.20–37). Cf. E. B. Lease, "*I nunc* and *i* with another imperative", *AJPh* 19 (1898) 59–69. See the same line-beginning in Prop. 4.5.46: *i comes et...*.

et... / ... -que: *variatio.* Attested from Cicero on; cf. *S. Rosc.* 48, *Tusc.* 1.4. Rare in prose except in Cicero's early speeches, philosophical writings and letters, but common in poetry from Virgil, Propertius and Ovid; cf. *ThlL* 5.2.888.20–50, K-St 2.2.36 § 156, H-Sz 516 § 283.

magnos... triumphos: a very common combination; cf. Enn. *Ann.* 301, Catull. 9.3, Cic. *Pis.* 59, Prop. 1.16.1, Ov. *Rem.* 155, Mart. 7.6.7, Stat. *Silv.* 4.3.154, Iuv. 4.125. An encomiastic plural for singular; cf. K-St 2.1.83 § 23, Bassols 1.26 § 15. On triumphal celebrations, cf. Th. Mommsen, *Römische Staatsrecht* 1.412, H. A. Goell, *De Triumphi Romani origine, permissu, apparatu, via* (Schleizae 1854), E. Pais, *I Fasti Trionfali del popolo Romano* (Torino 1930), *DS* 5.488 (R. Cagnat), C. Barini, *Triumphalia. Imprese ed onori militari durante l' Imperio Romano* (Torino 1952), *RE* 7a.504–505 (Ehlers), H. S. Versnel, *Triumphus. An Inquiry into the Origin, development and meaning of the Roman Triumph* (Leiden 1970). For the triumph as a literary motif, cf. K. Galinsky, "The Triumph Theme in the Augustan Elegy", *WS* 82 (1969) 75–107, F. Cairns, *Generic Composition*, 95–97. Ironically, in spite of all the author's references to a triumph in this book, in anticipation of the emperor's return, his expectations were frustrated, as Domitian turned down the celebration, contenting himself with the symbolic presentation of a laurel wreath in the temple of Jupiter Capitolinus; cf. 8.15.5, 8.78.3, Stat. *Silv.* 3.3.171, 4.1.39 (with Coleman 78), and Suet. *Dom.* 6: *de Sarmatis lauream modo Capitolino Iovi retulit.* A similar attitude was adopted by Augustus on several occasions; cf. *R. Gest. div. Aug.* 4. See also Suet. *Nero* 13.2, Plin. *Paneg.* 8.2. Cf. E. Wistrand, *De Martialis Epigr. VIII 15 commentatiuncula* (Göteborg 1955) 7.

illaesa: predicative, in agreement with *lorica*, but referring to the emperor, as wearer of the breastplate, and expressing a desire that he may return unhurt. Not found before the *Appendix Tibulliana* (cf. [Tib.] 3.9.17) and Ovid (cf. *Met.* 2.826, 12.489, *Fast.* 6.499; cf. also [Ov.] *Epist.* 15.168), but frequently used in the silver age authors, with Seneca, Tacitus, Suetonius and Pliny the Elder in prose, and Lucan, Martial, Statius and Silius in poetry. Four times in Martial (1.6.2, 9.90.14, 14.200.2). Here in its original sense of *invulneratus, incolumis*; cf. *ThlL* 7.1.336.26–69. As regards the spelling, there is some inconsistency in the mss.: ill- β*V* : inl- γ*R* (ill- *V*). Shackleton Bailey is the first modern editor of Martial to generalize the consonantal assimilations. In favour of the modernization of assimilations, cf. B. Romano, "Appunti sull' ortografia di Marziale", *Atti della Reale Accademia delle Scienze*

di Torino 54 (1918/1919) 80–92, 97–105, *contra*, W. M. Lindsay, *JPhil.* 29 (1903) 42, W. Gilbert, "Ortographisches", in Friedländer 108–119, *praef.* (Lipsiae 1896²) IV–VIII, U. Carratello 39–42, *GIF* 43 (1991) 326.

palmataeque... togae: ie, 'triumphal wear', as opposed to the clothes worn while on military campaign, a metonym for 'peace'. It was a variant of the *toga picta* typical of festive occasions, which was decorated with palm leaves; cf. Paul. *Fest.* p. 209: *Tunica autem palmata a latitudine clavorum dicebatur, quae nunc a genere picturae appellatur.* The emperors used it as the typical dress for triumphal celebrations; cf. Liv. 10.7.9, 30.15.11, Iuv. 10.38–39, 10.43–44, Val. Max. 9.1.5. Cf. Serv. *Aen.* 11.334: *palmata dicitur toga, quam merebantur hi qui reportassent de hostibus palmam*, Isid. *Orig.* 19.24.5: *ipsa vocabatur et toga picta, eo quod victorias cum palmis intextas haberet.* The toga was worn with palm leaves only when it was a second triumph; cf. Suet. *Claud.* 17.3. The palm (Gr. φοῖνιξ) itself was the symbol of victory, and is often used as a metonym for 'victory'; cf. Verg. *Georg.* 3.12, 3.49, *Aen.* 7.655, Hor. *Carm.* 4.2.17, Sen. *Ag.* 938. The toga, in addition, is the symbol of peace; cf. Cic. *Cons. fr.* 8, *de Orat.* 3.167, Plin. *Nat.* 7.117. It often appears in opposition to *militia*; cf. 1.55.2 (with Citroni 185–186), Sil. 6.617 (*ThlL* 10.1.144.57, Forcellini 6.109 §27, *OLD s. v.* 4a). On the *toga palmata*, cf. J. Marquardt, *Privatleben*, 2.543, H. S. Versnel, *Triumphus*, 58, 72, 92, *RE* 7a.504–505 (Ehlers), L. B. Warren, "Roman Triumphs and Etruscan Kings. The Changing Face of the Triumph", *JRS* 60 (1970) 59, J. Guillén, *Urbs Roma*, 1.276, 3.532–533. On the Roman toga in general, cf. L. M. Wilson, *The Roman Toga* (Baltimore 1924), C. Vout, "The myth of the toga: understanding the history of Roman dress", *G&R* 63 (1996) 204–220. Note the technique of rounding-off the line by beginning with an adjective and finishing with the corresponding noun. This originally neoteric structure is widely found, for instance in Catull. 64.5, 64.17, 64.54, and frequent in elegy and epic (cf. Norden, *Anh. III*, 391 and T. E. V. Pearce, "The Enclosing Word Order in the Latin Hexameter", *CQ* 60 [1966] 140–171, 298–320). The adjective *palmatus* is not found before Livy; cf. 10.7.9: *cui... indignum videri potest... eos viros, quos vos sellis curulibus, toga praetexta, tunica palmata, toga picta et corona triumphali laureaque honoraritis...* In poetry, only here. Cf. *ThlL* 10.1.150.28–50.

ducem: epithet of Domitian; cf. 1.70.6, 4.2.4, 5.5.4, 8.11.7, 14.34.1. Cf. Stat. *Silv.* 4.3.139: *salve, dux hominum et parens deorum.* Applied to the emperor from Horace on (cf. *Carm.* 1.2.52 [with Nisbet-Hubbard 40]), and very frequent in later poetry; cf. *ThlL* 5.1.2324.50–68. It is particularly appropriate in the context of war, since in its original sense it refers to any military commander; cf. *OLD s. v.* 4a, *ThlL* 5.1.2320.23–2322.14, E. Knierim, *Die Bezeichnung dux in der politischen Terminologie von Cicero bis Iuvenal* (Diss. Gießen 1939) 13, Bömer 72 *ad* Ov. *Fast.* 1.646.

sed: = *et quidem*, with the relaxed adversative function of adding a specific nuance to what comes immediately before. A colloquial usage (cf. H-Sz 487 § 260), quite frequent in the Latin of the silver age. For cases in Martial, cf. Citroni 144 *ad* 1.43.9, Henriksén 198 *ad* 9.41.4. In book 7, cf., apart from

this case, 23.1, 28.8, 34.4, 72.15. Cf. Friedländer 234–235 *ad* 1.117.7, H-Sz 487 § 260b.

redde: in the sense of 'restore a person to his position or post', cf. Cic. *Mur.* 90 (*OLD s. v.* 2a). It is an imperative characteristic of the ὕμνοι κλητικοί; cf. Hor. *Carm.* 4.5.5: *lucem redde tuae, dux bone, patriae,* Mart. 7.5.3. Cf. *ad* 7.6.10. In addition, verbs in the semantic field of 'give' in the imperative, of the type δός or *da,* are common in entreaties; cf. G. Appel, *Rom. precat.*, 133–134, C. Ausfeld, *De Graecorum precationibus quaestiones* (Diss. Leipzig 1903) 515.

3

Martial interrupts the cycle of epigrams relating to the emperor with a joke on the exchanging of his poems (for this technique of interrupting a poem-cycle by arranging within it epigrams of varying subject matter, in general scurrilously humorous in nature, cf. K. P. Schulze, *Neue Jahrbuch* 135 [1887] 640).

Exchanging one's own work for that of another was a well-established practice among writers; cf. 11.107.3–4, Stat. *Silv.* 4.9.1–2. Cf. P. White, *JRS* 64 (1974) 40–61, M. Citroni, *Maia* 40 (1988) 3–39. Martial himself refuses to trade his epigrams with other members of the Roman literary circle, or perhaps fictitious individuals; cf. 1.63, 4.72, 7.77, but particularly 5.73, which has obvious linguistic parallels with this epigram:

Non donem tibi cur meos libellos
oranti totiens et exigenti
miraris, Theodore? magna causa est:
dones tu mihi ne tuos libellos.

Similarly, on other occasions Martial declines to read his poems lest the listener should recite his own in turn; cf. 1.63 (with Citroni 209–210) and Plin. *Epist.* 1.13.

There is a possible relationship between this epigram and Sen. *Contr.* 2.1.36: *quare ego non narraverim? ut tu ista narrares feci* (cf. G. Friedrich, *Hermes* 45 [1910] 584, n. 2, C. Salemme, *Marziale e la 'poetica' degli oggetti. Struttura del' epigramma di Marziale* [Napoli 1976] 94 n. 58).

The poem's structure is characteristic of the skommastic epigram: a question is raised in the first line, while in the closing line, using the same terms, an answer is given with an unexpected twist (cf. J. N. Adams, *Nature*, 106). Cf. 1.91 (and further examples in J. Kruuse, *C&M* 4 [1941] 281).

The poem is addressed to Pontilianus, a fictitious character quoted by Martial again in 5.66.2 and 12.40.2 (*v. l.*). In the three epigrams Martial refers to a differing degree of friendship: in 5.66 he criticizes Pontilianus for always waiting to be greeted before he himself will greet anyone, while in 12.40 Pontilianus is the patron whom Martial follows in all his public appearances without receiving anything in return.

ll. 1–2 The hexameter quotes in direct speech the question which a fictitious interlocutor addresses to the poet, a request for his book of epigrams, while in the pentameter the author responds, playing with the alternating personal pronouns and reserving the *pointe* (the sting or punch [cf. E. Montero Cartelle, *EClás* 20 (1991) 189]) of the whole epigram until the final possessive pronoun. The epigram boasts a subtle rhythmic progression

thanks to the playful repetition in the pentameter of the same terms as appear in the hexameter, in reiterative polyptoton (cf. *non / ne, mitto / mittas, meos / tuos, tibi / mihi*). Cf. Citroni 6–7 *ad* 1 *praef.* 1. In addition, the repetition of the name in the vocative in the hexameter and pentameter is a common device which gives a sense of unity to the epigram; cf. 1.9.1–2: *Cotta... / ... Cotta,* and 11.2–4: *Sextiliane... / ... / ... Sextiliane.* Cf. P. Laurens, *L' abeille,* 269–270, Grewing 543 *ad* 6.84.2.

meos... libellos: may be taken as a synonym of *liber* (cf. 4.10.1, 5.2.5), perhaps as a term of endearment (cf. *ThlL* 7.2.1268.31–69) or, more likely, in the restrictive sense of a collection of epigrams for private circulation before they are issued in book form (cf. P. White, *JRS* 64 [1974] 44–47, B. Romano, "Significato tecnico ed uso della parola *liber* in taluni scrittori dell' età imperiale", *RFIC* 43 [1915] 454–488, D. P. Fowler, *Ramus* 24 [1995] 31–58, P. White, *EMC* 15 [1996] 397–412). It can even be taken as a reference to independent poems, as a synonym of *carmen*; cf. 10.20(19), Stat. *Silv.* 3 *praef.* 2 (with Laguna 113). Cf. also possibly 3.99.1, 5.36.1 and 9.49.1. K. M. Coleman (226 *ad* Stat. *Silv.* 4.9.1) claims that *libellus* is always used in a deprecatory / apologetic sense. Cf. *ThlL* 7.2.1268.70–1269.5, E. T. Sage, *TAPhA* 50 (1919) 168–171, R. G. Tanner, "Epic Tradition and Epigram in Statius", *ANRW* 2.32.5 (1986) 3037. Statistically it is a favourite term of Ovid's, with fifty-two occurrences (twenty-three in *Trist.*, with none in *Fast.* or *Met.*), as contrasted with no examples in Virgil, one in Horace, two in Tibullus, and seven in Propertius. Cf. A. S. Gow, "Diminutives in Augustan Poetry", *CQ* 26 (1933) 150–157.

meos tibi... / ... mihi tu... tuos: the whole weight of the epigram falls on the interplay between personal and possessive pronouns, the possessives and the dative pronouns being chiastically arranged.

4

A joke on an individual who confuses cause and effect and who, boasting one of the characteristics traditionally attributed to writers -a pale complexion- believes that this is sign enough that he is indeed one. It is in fact an attack on the addressee of the epigram, ridiculing his desperate attempts to conceal the pallour brought on by his sexual habits (cf. 1.77, Iuv. 2.50). His interest in literature is therefore simply a subterfuge to disguise his vices, a by no means uncommon practice; cf. 7.62 (cf. J. P. Sullivan, *Philologus* 123 [1979] 294, D. R. Shackleton Bailey, *Loeb*, 2.76, note b).

The pallour of poets is proverbial, obviously caused by the long hours devoted to reading and writing (cf. Call. *Epigr.* 27.3–4: χαίρετε λεπταί / ῥήσιες, Ἀρήτου σύμβολον ἀγρυπνίης), which resulted in a sickly, wasted look; cf. Pers. 1.26 (with Kißel 149–150) and especially Hor. *Epist.* 1.18.47, 1.19.28 and 2.2.82–83. Thus, for instance, Persius (cf. *prol.* 1.4 [with Kißel 82–83]), speaking of the origins of his poetic inspiration, mentions the traditional visit to the Muses on Mt. Helicon and the *pallidam... Pirenen,* where *pallidus* is used in the active sense, ie, 'making pale'. The scholiast comments: *pallidam autem ideo dicit, quod poetae palleant scribendi lassitudine* (cf. E. Paratore, "I «choliambi», la prima e la quinta satira di Persio", *Athenaeum* 42 [1964] 504). See also Pers. 1.124, 3.85, 5.62, Iuv. 7.96 (with Courtney 362), Quint. 1.2.18, 7.10.14, Plin. *Nat.* 20.160.

This same motif is not found in Greek epigram. A possible parallel is *AP* 11.156 (Amm.), where a man with a long beard believes that this is sufficient to make him wise (cf. O. Autore, *M. e l' epigr. greco,* 99):

Οἴει τὸν πώγωνα φρενῶν ποιητικὸν εἶναι,
   καὶ διὰ τοῦτο τρέφεις, φίλτατε, μυιοσόβην.
κεῖρον ἐμοὶ πεισθεὶς ταχέως· οὗτος γὰρ ὁ πώγων
   φθειρῶν ποιητής, οὐχὶ φρενῶν γέγονεν.

This is the first hendecasyllabic poem in the seventh book. Hendecasyllables enjoyed great popularity among the *neoterici* and in the later empire, although, apart from Catullus, Martial and Statius, only fragments have come down to us. Even Pliny declares that he has written hendecasyllables on varying subject-matter; cf. *Epist.* 4.14.2–3: *accipies... hendecasyllabos nostros, quibus... iocamur ludimus amamus dolemus querimur irascimur, describimus aliquid...* See also Plin. *Epist.* 7.9.13, 9.22.2. It is a measure that is particularly appropriate for obscenity and criticism; cf. R. K. Hack, "The Law of the Hendecasyllable", *HSPh* 25 (1914) 107–115. For a list of the poets who worked with it, cf. L. Havet, *Cours élémentaire de métrique grecque et latine* (Paris 1893) 407. Martial, like Statius, invariably uses a spondaic base in his hendecasyllables; cf. L. Müller, *De re metrica,* 179, L. Friedländer 28–30,

R. Mª Marina Sáez, *La métrica*, 223–248. For the metres used by Martial, cf. C. Giarratano, *De M. Val. Martialis re metrica* (Napoli 1908), J. Luque Moreno, "El epigrama de Marcial: puntos de referencia para el estudio de su forma", in *Apophoreta en honor al Prof. L. Martínez Tovarnela* (Granada 1985) 87–91, the same author's "Los versos del epigrama de Marcial", in *Actas* 2.259–285, and also R. Mª Marina Sáez, *La métrica*. For the influence of Catullus on Martial in the use of the hendecasyllable, cf. J. Fergusson, "A Note on Catullus' Hendecasyllabics", *CPh* 65 (1970) 173–175, especially 175.

A two-part structure is presented: in the first line a situation is described and in the second it is resolved with a surprising twist.

The poet addresses Castricus, a rich friend whose patronage he apparently enjoyed for only a short time, since he only dedicates epigrams to him in books 6 and 7. He owned a villa in Baiae, with which Martial compares his own possessions in Nomentum (cf. 6.43). In 6.68 the poet laments the death of his *puer delicatus.* In the seventh book, apart from this distich, he dedicates a humorous epigram to him (cf. 7.37) and another one in which he replies to a criticism about the quality of the epigrams he has dedicated to his friend (cf. 7.42.5). In addition, W. M. Lindsay conjectures *Castrice* for 12.28(29).1 (cf. *CR* 17 [1903] 51). Castricus as a proper name is not attested outside Martial except in a late inscription; cf. *Inscr. Christ. Hisp.* 350: *Castrice* (*ThlL Onom.* 2.247.37–40).

ll. 1–2 Note the balance between the personal verbs and the proper names.

mali coloris: ie, 'a nasty colour', 'sickly'. This is a sickly pallour since among the Romans white skin was taken to be a virtue (cf. *ad* 7.25.2). Thus, for Ovid (cf. *Ars* 1.723–730 [with Pianezzola 265–266]) a pale skin is only becoming to the man who is in love, as proof of his condition, or *signum amoris* (on this topos, cf. L. C. Curran, "Gellius and the lover's *pallor*: a note on Catullus 80", *Arion* 5 [1966] 24–27, H. Funke, "Liebe als Krankheit in der griechischen und römischen Antike", in Th. Stemmler, ed., *Liebe als Krankheit. 3. Kolloquium der Forschungsstelle für europäische Lyrik des Mittelalter* [Mannheim 1986] 11–30 and G. Giangrande, "Symptoms of Love in Theocritus and Ovid", *Analecta Malacitana* 13 [1990] 121–123). See also Hor. *Carm.* 1.13.5, Prop. 1.18.17, Ov. *Am.* 2.7.9–10 (with McKeown² 149). *Color malus* is generally applied to people to indicate a sickly state of health; cf. Cels. 2.7.3, Scrib. 144, 186, Plin. *Nat.* 31.36. For *malus* with reference to skin colour, cf. Ov. *Am.* 2.7.10. For *malus* referring to health, cf. *ThlL* 8.218.73–219.3, *OLD s. v.* 1a. For skin colour as a symptom of a sickly state, cf. Ov. *Met.* 9.536. For *color* referring to the skin, particularly the face, cf. *ThlL* 3.1718.79–84, *OLD s. v.* 3a. The same expression is found in a different sense in Sen. *Her. F.* 862: *color noctis malus.* Syntactically this a genitive of quality, dependent on the copulative verb; cf. Bassols 1.90 § 74, H-Sz 67 § 56, K-St 2.1.597 § 116.

versus scribere: cf. also at the beginning of the line 1.35.2, 6.14.1 and 3.

Oppianus: Oppianus γ : Appianus β. The same divergence in 6.62.2. The reading of γ is supported by the unambiguous reading of *Oppianus* in 6.42, 8.25, and because it is attested as a proper name outside Martial, even epigraphically; cf. *CIL* 12.1029, 4679 (cf. I. Kajanto, *Cognomina*, 152). All the occurrences of Oppianus appear in Phalaecean hendecasyllabics (all at the end of a line except in 8.28.1), given that the scansion prevents the form from being used in the dactylic hexameter. The character is fictitious. Martial mentions the name again in 6.42, 6.62 and 8.25, the latter also concerned with a sickly Oppianus.

5

An epigram in elegiac distichs in which the poet again addresses the emperor directly, begging him to return. This is strictly a ὕμνος κλητικός to Domitian.

Martial presents himself as spokesman for the wishes of the people, assuming his role as *vates* before the earthly god, as Horace does when he imagines the return of the emperor Augustus to Rome in *Carm.* 4.2. See especially ll. 50–51: *non semel dicemus /... civitas omnis*, and Hor. *Carm.* 4.5. Cf. Friedländer 475 *a. l.* Martial is also playing with an Ovidian situation; cf. R. A. Pitcher, "Martial's Debt to Ovid", in F. Grewing, *Totus notus in orbe*, 69: 'In Book VII 5–8 Domitian's absence from Rome on campaign opens the way for Martial to exploit again the theme of separation in a manner which recalls the exile poetry of Ovid. On this occasion it is the emperor who is separated from Rome, and however Domitian viewed this, Martial provides the Rome-centred view that the emperor belongs to Rome. Rome longs for his return as Ovid longed for return, with the important difference that the 'exile' here, Domitian, has more control over his destiny than Ovid had over his. Ovid unsuccessfully petitions his Jupiter, Augustus, for mercy, but Martial petitions Domitian to effect his own return, an event which he anticipated in 8. Further, the exotic lands in which Domitian has been compaigning recall the fringes of empire where Ovid spent his years of exile'.

This is an encomiastic epigram, the immediate aim of which is to demonstrate the loyalty of the people towards their emperor. Praise is assured by identifying Domitian with a god (l. 3) and more precisely the father of all of them, Jupiter (l. 5), but also through the more subtle procedure of presenting the emperor as the hub round which the life of the people of Rome revolves: they long to have him back with them and envy the enemy for having him among them (ll. 3–6).

The epigram has a bipartite structure, with pronounced enjambement in l. 3, marking the separation between two topics: (1) ll. 1–3a Plea for the emperor's return. (2) ll. 3b–6 Rome's envy of the enemy. The usual order has been reversed, as entreaties usually close epigrams; cf. 7.6, 7.28 and 7.74. The figure of the emperor, whom he addresses directly in the vocative in l. 1, is the common element to the two sections.

l. 1–3a Direct plea to the emperor for his return.

desiderium: cf. Cic. *Tusc.* 4.21: *desiderium libido eius, qui nondum adsit, videndi.* Here constructed with the subjective genitive to refer to those who feel nostalgia; cf. Cic. *Fin.* 2.25: *ut... satiaret desideria naturae*, Mart. 1.109.10: *desiderio coacta ventris* (*OLD s. v.* 3). The usual construction is with the genitive to express the object or person missed; cf. Cic. *Fam.* 7.6.1: *desideria urbis et urbanitatis depone* (*OLD s. v.* 1, *ThlL* 5.1.697.73–698.45). For the use of

the genitive with specific values in Martial, cf. G. Meinzer, *De genitivi apud Martialem et Iuvenalem usu syntactico* (Diss. Caroliruhae 1894).

populique patrumque: a poetic expression of the official formula *senatus populusque Romanus* (*S. P. Q. R.*) which denotes both the Roman people (cf. *OLD s. v.* 2b) and the senators (cf. *ThlL* 10.1.677.70–678.15, *OLD s. v.* 7a), equivalent to the Spanish 'todo el mundo' or the French 'tout le monde'. The expression is epic in tone; cf. Verg. *Aen.* 4.682 (with Pease 523), 9.192 (with Dingel 106) (see Servius *a. l.*: *transfert in Troianos Romanam consuetudinem, ut solet plerumque*), Ov. *Met.* 15.486, Val. Fl. 8.281. Cf. Lucil. *frg.* 1229, Mart. 8.49.7, 9.48.7 (with Henriksén[2] 12), 12.2(3).15. Stat. *Silv.* 1.4.115, 2.5.25 (with Van Dam 385) (*ThlL* 10.1.678.16–22).

-que... -que: the first *-que* is pleonastic and has no coordinating function. It is found as early as Ennius (cf. *Ann.* 32, 102, 170 [with Skutsch 338–339]), in imitation of the Greek -τε... -τε (cf. *Od.* 6.276: ἕπεται καλός τε μέγας τε). This is a typical feature of epic, frequent in Virgil, Lucan and Statius (cf. Verg. *Aen.* 5.169, 5.174, 7.672, Lucan. 1.201, 1.479, Stat. *Theb.* 1.154, 1.537) and with obvious metrical advantages for dactylic poetry. It appears frequently in this position in the hexameter; cf. 6.64.9 and 29. Cf. Norden 131 *ad* Verg. *Aen.* 6.33, H-Sz 515 § 283, K-St 2.2.36 § 156, Ernout-Thomas 443–444 § 427, Bassols 2.97–98 § 96, E. B. Lease, "Notes on Latin Syntax", *AJPh* 30 (1909) 306–307, H. Christensen, "*-Que -que* bei den römischen Hexametrikern", *ALL* 15 (1908) 164–211, Austin 48 *ad* Verg. *Aen.* 4.83, Smith 192–193 *ad* Tib. 1.1.33, D. O. Ross, *Style*, 63–67, and Grewing 171 *ad* 6.19.7.

respicis: *vox propria* of the *sermo ritualis* to beseech a god to look kindly on human needs; cf. Hor. *Carm.* 1.2.35–36 (with Nisbet-Hubbard 31–32): *sive neglectum genus et nepotes / respicis auctor.* More specifically it denotes the relationship between a superior being, usually a god, and his subordinates; cf. Plaut. *Rud.* 1316, Ter. *Andr.* 642, Verg. *Aen.* 4.275. Cf. Owen 151 *ad* Ov. *Trist.* 2.175, Tarrant 247 *ad* Sen. *Ag.* 407, B. García Hernández, *El campo semántico de «ver» en la lengua latina* (Salamanca 1976) 63–64. Cf. the equivalent use of ἔπιδε, ἐπίδοι (cf. A. *Th.* 106, *Supp.* 1030), and ἐπίσκεψαι (cf. S. *Ai.* 854).

Latiae... togae: the toga was the typical dress of the Roman citizen in times of peace, a symbol of the ordinary people; cf. Cic. *Ver.* 2.5.157: *qui apud barbaros propter togae nomen in honore aliquo fuissent,* Hor. *Carm.* 3.5.10–11: *anciliorum et nominis et togae / oblitus,* Pers. 5.14: *verba togae* (cf. J. C. Bramble, *Programmatic Satire,* 3, D. Henss, "Die Imitationstechnik des Persius", *Philologus* 99 [1955] 287) (*OLD s. v.* 5). For the phrase, cf. 7.63.2: *Latia... toga,* 10.73.2: *Ausoniae... togae.*

gaudia vera: for the expression, cf. Sen. *Epist.* 23.4: *verum gaudium res severa est,* and, in different contexts, Mart. 1.49.39: *vero... gaudio,* 11.26.5: *gaudia vera* (for this meaning of *gaudia* = *gaudia Veneris,* attested from Lucretius on [cf. 4.1106, 4.1196], cf. E. Montero Cartelle, *Latín erótico,* 184–185, J. N. Adams, *LSV,* 197–198, *ThlL* 6.2.1712.33; cf. also A. La Penna, "Note sul linguaggio erotico dell' elegia latina", *Maia* 4 [1951] 199). Cf. *ThlL* 6.2.1717.57. The use of *gaudium* in the plural is explained by the metre.

Martial always uses the plural in dactylic metres, whereas in other metres, with one exception (cf. 11.80.8), he consistently uses the singular; cf. Citroni 171 *ad* 1.49.39, E. Löfstedt, *Syntactica*, 1.46–48, A. La Penna, "Note sul linguaggio erotico dell' elegia latina", *Maia* 4 (1951) 200–201, K-St 2.1.77–82 § 22.

deum: ie, *Domitianum.* A particularly appropriate title in this context, since the *triumphator* was conventionally treated and considered as a god on earth; cf. *Epic. Drusi* 25–27. Cf. H. S. Versnel, *Triumphus*, 66–93, *ad* 7.2.6.

votis poscentibus: ie, *votis pro Domitiani reditu.* It was traditional to offer public entreaty for the return of the emperor when he was on a campaign; cf. Hor. *Carm.* 4.5.9–16, and also Suet. *Tib.* 38. On his return, the vows were fulfilled by offering the appropriate sacrifices in thanksgiving; cf. 8.15.2. Formally this is a dative of purpose or result (cf. H-Sz 98 § 68), a common construction among the silver age authors: ie, 'send back the god in answer to the prayers asking for him', with *deum* ἀπὸ κοινοῦ, ie, *redde deum votis poscentibus [deum].* For this rhetorical figure, cf. G. Zündel, *Historia structurae quae dicitur ἀπὸ κοινοῦ eiusque figurae usus Horatianus* (Diss. Vienna 1914), H. Lausberg, *Elementos*, 159 § 324. For the structure, cf. Prop. 3.10.12 (with Fedeli[3] 343–344): *surge et poscentis iusta precare deos.* D. R. Shackleton Bailey (cf. *Propertiana*, 166) cites as parallels Prop. 2.1.11: *seu cum poscentes somnum declinat ocellos*, Lucan. 1.29: *desuntque manus poscentibus arvis.* Cf. Verg. *Aen.* 8.477: *fatis huc te poscentibus adfers.* Cf. E. Wistrand, *De Martialis Epigr. VIII 15 commentatiuncula* (Göteborg 1955) 10–11.

ll. 3b–6 The attitude of Rome towards her enemies. Martial plays with the reader-listener's expectations. For Rome's desire to see her emperor, cf. Stat. *Silv.* 4.1.18–19: *talem te cernere semper / mense meo tua Roma cupit.* See a similar *sententia* in Stat. *Silv.* 1.1.15–16: *iuvat ora tueri / mixta notis belli placidamque gerentia pacem* (cf. H. Heuvel, *Mnemosyne* 4 [1937] 305). For the encomiastic idea of proximity to the apotheosized emperor as a boon, cf. Mart. 5.3. Cf. the same idea in Vell. 2.107: (*unus e barbaris*): '... *Sed ego beneficio et permissu tuo, Caesar, quos ante audiebam, hodie vidi deos, nec feliciorem ullum vitae meae aut optavi aut sensi diem*' (cf. N. Scivoletto, *GIF* 8 [1955] 109).

Invidet hosti /... suo: Martial plays with expectations, presenting the opposite idea. Formally *hostis* is a collective singular, a common use in Latin with reference to the enemy; cf. Nisbet-Hubbard 241 *ad* Hor. *Carm.* 1.19.12, Norden 338 *ad* Verg. *Aen.* 6.851, K-St 2.1.67–68 § 19, H-Sz 13–14 § 20.

laurea multa: a collective singular for the unmetrical plural; cf. Verg. *Ecl.* 1.33 (with Clausen 45): *multa... victima, Aen.* 1.334: *multa... hostia*, Tib. 1.3.28 (with Smith 242): *multa tabella.* It is a usage characteristic of post-Augustan poetry and prose; cf. H-Sz 161 § 95c, *ad* 7.36.3. *Laurea* metonymously for *laureatae litterae*; cf. *Schol. ad* Iuv. 4.149: *antea si quid nuntiabant consules in urbem, per epistulas nuntiabant: si victoriae nuntiabantur, laurus in epistula figebatur, si autem aliquid adversi, pinna figebatur.* The reference is to laurel-decked tablets which were sent from the battle-front to the Senate to enable

it to share in the victories on the field; cf. Cic. *Pis.* 39: *Ne tum quidem... tabellas Romam cum laurea mittere audebas?* Ov. *Am.* 1.11.25: *victrices lauro redimire tabellas,* Liv. 5.28.13, 45.1.6, Pers. 6.43–44 (with Kißel 826): *missa est a Caesare laurus / insignem ob cladem Germanae pubis,* Plin. *Nat.* 15.133: *Romanis praecipue laetitiae victoriarumque nuntia additur litteris et militum lanceis pilisque,* Mart. 9.35.6: *victricem laurum quam venit ante vides.* The same term for *littera laureata* in Tac. *Hist.* 3.77, Plin. *Paneg.* 8.2, Auson. *Epigr.* 114.2. Cf. *RE* 12.1014 (Premenstein) *s. v. laureatae litterae,* Nisbet 100–101 *ad* Cic. *Pis.* 39.

licet: increasingly frequent in Latin, gaining ground over the other concessive conjunctions; cf. H-Sz 605 § 326. On concessives in Martial, cf. E. B. Lease, *CR* 12 (1898) 30–31. Cf. also, for the use of *licet* in Statius, Van Dam 445 *ad* Stat. *Silv.* 2.6.97.

terrarum dominum: epithet of Domitian, and one characteristic of the gods; cf. Ov. *Pont.* 1.9.36: *terrarum dominos quam colis ipse deos.* First attested, as an epithet for Olympic victors, in Hor. *Carm.* 1.1.6 (with Nisbet-Hubbard 6–7): *terrarum dominos evehit ad deos.* With reference to the emperor, first in Ov. *Pont.* 2.8.26 (Augustus): *terrarum dominum quem sua cura facit,* Lucan. 8.208 (Pompey): *terrarum dominos et sceptra Eoa tenentis / exul habet comites.* As an epithet for Domitian, cf. 1.4.2 (with Howell 114), 8.2.6, and Stat. *Silv.* 3.4.20 (with Laguna 317). Cf. F. Sauter, *Kaiserkult,* 27–40, K. Scott, *Imperial Cult,* 102–112. Note the final homoeoteleuton in *-um* (cf. D. R. Shackleton Bailey, *Homoeoteleuton,* 52–53). For this rhetorical figure in Latin poetry, see Norden, *Anh. IV,* 405–407, G. Cortese, P. Rasi, "Dell' Omeoteleuto Latino", *RFIC* 21 (1893) 146, E. Wölffin, "Der Reim im Lateinischen", *ALL* 1 (1884) 350–389, L. Håkanson, "Homoeoteleuton in Latin dactylic poetry", *HSPh* 86 (1982) 87–115. For statistics of its presence in Latin literature, cf. D. R. Shackleton Bailey, *Homoeoteleuton in Latin Dactylic Verse* (Stuttgart 1994).

tuoque / terretur vultu... et fruitur: cf. Stat. *Silv.* 4.2.44–45: *talem* (*Domitiani vultum*) *quoque barbarus hostis / posset et ignotae conspectum agnoscere gentes.* For the meaning of the *vultus* of the emperor in the context of imperial adulation, cf. Pérez Vega 146–147 *ad* Ov. *Pont.* 2.2.63–64. For the notion of 'enjoying the face' as a metonym for 'enjoying one's presence', ie 'company', cf. Ov. *Pont.* 2.2.92: *ducis ore... frui,* 3.5.16: *tam facundo contigit ore frui!* See particularly Stat. *Silv.* 4.2.40–42: *ipsum, ipsum cupido tantum spectare vacavit / tranquillum vultu sed maiestate serena / mulcentem radios submittentemque modeste / fortunae vexilla suae.* The pentameter closes in ring style with two verbs in oxymoron, closely related at the same time by homoeoteleuton. In the same context, see 5.3.3: *laetus et attonitus. Et* has emphatic adversative force, combining the two verbs in oxymoron; cf. Plaut. *Bacch.* 1196, Cic. *Top.* 30, Ov. *Trist.* 5.12.63. A poetic usage common from the Augustans on; cf. E. Fraenkel, *Horace,* 358, H-Sz 481 § 256. There is also evidence of the use of *atque* and, more rarely, *-que* with the same force; cf. Cic. *Off.* 1.22, Sall. *Catil.* 48.4, E. Fraenkel, *Horace,* 219, 327.

barbarus: used, with no pejorative implication, for anyone who is not a Greek or Roman, here with a specific referent, ie, *Sarmaticus*. Cf. *ThlL* 1.1735.69–1736.33, Y. A. Dauge, *Le Barbare. Recherche sur la conception de la barbarie et de la civilisation* (Bruxelles 1981), E. Lévy, "Naissance du concept du barbare", *Ktema* 9 (1984) 5–14. It is frequently applied to denote the land of Scythia; cf. Ov. *Met.* 7.53, *Trist.* 3.11.7, Sen. *Phaed.* 166, Lucan. 8.392, Stat. *Silv.* 5.2.461 (*ThlL* 2.1737.25–29). For the fierceness of its inhabitants, cf. Thuc. 2.97.6: ... μετὰ τὴν Σκυθῶν. ταύτῃ δὲ ἀδύνατα ἐξισοῦσθαι οὐχ ὅτι τὰ ἐν τῇ Εὐρώπῃ, ἀλλ' οὐδ' ἐν τῇ Ἀσίᾳ ἔθνος ἓν πρὸς ἓν οὐκ ἔστιν ὅτι δυνατὸν Σκύθαις ὁμογνωμονοῦσι πᾶσιν ἀντιστῆναι. Cf. *ad* 7.19.4.

6

Another ὕμνος κλητικός in which Martial reflects the joy of the people in anticipation of the imminent return of the emperor. Celebration of Caesar's arrival is a topos in imperial literature; cf. Hor. *Carm.* 3.14, 4.2, 4.5, Tib. 2.1.35–36 (with Murgatroyd[2] 164–165 [with bibliography]), Ov. *Pont.* 2.8. In Martial, cf. 8.21. See F. Cairns, *Generic Composition*, 23.

The poem presents a tripartite structure: (1) ll. 1–4 Introduction of the subject-matter of the epigram by presenting a rumour which is immediately confirmed. (2) ll. 5–8 Description of the preparations for a triumph forecast by Martial. (3) ll. 9–10 Final plea to the emperor for his return.

ll. 1–4 Martial rejoices at the news of the emperor's return that reaches Rome. On the time it took for news to arrive from trouble-spots, cf. A. M. Ramsay, "The Speed of the Roman Imperial Post", *JRS* 15 (1925) 60–74. For the technique of opening an epigram with questions on events that are assumed, cf. 10.44, 10.103, *Priap.* 55.1–2 (with Goldberg 284). Cf. E. Siedschlag, *Form von Martials Epigrammen*, 21.

Ecquid: this interrogative particle is rare in the higher genres and frequent at the beginning of a line; cf. Prop. 1.11.1 (with Enk 100, Fedeli[2] 268), Ov. *Pont.* 1.6.1, *Met.* 8.133. It is found once in Virgil, Horace and Propertius, not at all in Tibullus and twenty times in Ovid. In Martial it is attested eight times, seven of them in the first foot of the line. Cf. H-Sz 469 § 249, Owen 163 *ad* Ov. *Trist.* 2.251, Bömer[2] 51 *ad* Ov. *Met.* 8.133.

Hyperboreis... ab oris: the mythical northern edge of the world. The Hyperboreans were a mythical people on the northern boundaries of the world already mentioned in *h. Dion.* 29: ἢ ἐς Ὑπερβόρεους ἢ ἑκαστέρω, Pi. *I.* 6.23 and *P.* 10.30–36. Cf. also Catull. 115.6, Iuv. 6.470. For the expression, cf. Verg. *Georg.* 3.196–197: *Hyperboreis Aquilo cum densus ab oris / incubuit.* For geographical definitions, cf. Mela 3.36: *Hyperborei super Aquilonem Riphaeosque montes sub ipso siderum cardine iacent.* Cf. Nisbet-Hubbard[2] 345–346 *ad* Hor. *Carm.* 2.20.16, G. H. Macurdy, "The Hyperboreans", *CR* 30 (1916) 180–183, J. Harmatta, "Sur l' origine du mythe des Hyperboréens", *AAntHung* 3 (1955) 57–66, R. Dion, "La notion d' Hyperboréens: ses vicissitudes au cours de l'Antiquité", *BAGB* (1976) 143–157.

ad nos conversus: *convertere* in the sense of *se vertere* is prose usage (cf. Liv. 4.42.5, 22.3.13), unattested in poetry until the silver period; cf. Stat. *Theb.* 7.146, 12.195, *Silv.* 2.3.23. For a hostile sense, cf. Lucan. 1.3, Val. Fl. 7.470, Sil. 2.297 (*ThlL* 4.858.48–84). A hapax in Martial.

Ausonias... ire vias: periphrastic expression for *Ausoniam ire.* For the construction *ire vias*, cf. Prisc. *Gramm.* 3.283.6 K: *'ἀπελθεῖν τὴν ὁδόν' καὶ 'τῇ ὁδῷ' illi dicunt, nos quoque 'ire viam' et 'via'.* It is formally an internal ac-

cusative; cf. Verg. *Aen.* 4.467–468: *longam incomitata videtur / ire viam,* Val. Fl. 4.371: *ignotas iubet ire vias* (*ThlL* 5.2.638.10–28). Cf. H-Sz 49 § 50. *Ausonius* (Gr. Αὐσόνιος; cf. *AP* 11.403.5 [Luc.], Nonn. *D.* 41.390) is a poetic epithet, not found in prose except in the expression *Ausonium mare* (cf. Plin. *Nat.* 3.95.2, 3.151.1, 14.69.1 [*ThlL* 2.1537.78]). It is a term equivalent to *Italicus* in Alexandrine verse, introduced into Latin poetry by Virgil and traceable to Apollonius of Rhodes and Callimachus (cf. A. R. 4.553, 4.660, Call. *frg.* 238.28 [cf. Mynors 150 *ad* Verg. *Georg.* 2.385]). The term Αὔσονες had already been applied by Hecataeus (*FGrH* 1 F 61) and Hellanicus (*FGrH* 1 F 79) to the peoples of middle and south Italy. The Ausonians were the original inhabitants of Campania. By extension, the term in poetry came to mean 'inhabitants of Italy', and *Ausonia* 'Italy'; cf. Verg. *Aen.* 10.54: *Karthago premat Ausoniam.* Cf. Bömer 13 *ad* Ov. *Fast.* 1.55, E. Manni, *Geografia fisica e politica della Sicilia antica* (Roma 1981) 51, 129–130. For the expression, cf. 9.101.2: *Ausoniae... viae.* Cf. also 9.64.2: *Latiae... viae.*

Certus... auctor: ie, *certus testis veritatis*; cf. *ThlL* 2.1199.63–1201.19. For *auctor* as 'bearer of good news', cf. Lucan. 1.485: *nulloque auctore malorum,* Stat. *Theb.* 7.113, 9.39 (with Dewar 66), Tac. *Ann.* 4.11: *nullo auctore certo. Certus* is used as a synonym of *fidus*; cf. 4.5.9: *homo certus, fidus amicus* (*ThlL* 3.923.28–71).

vox... omnis: ie, *vox omnium.* Enallage (cf. H. Lausberg, *Elementos,* 155 § 355).

credo tibi ... Fama: traditionally, *Fama* is encharged with spreading news of military victories; cf. Stat. *Silv.* 5.1.105–107: *quaeque tuas laurus volucri, Germanice, cursu / Fama vehit praegressa diem tardumque sub astris / Arcada et in medio linquit Thaumantida caelo.* The opposite idea is frequently expressed, that is, mistrust of hearsay (cf. Ov. *Epist.* 9.119 [with Casali 167]: *licuit non credere famae*; cf. *ThlL* 6.1.211.11), since it is normal to trust one's eyes more than one's ears; cf. A. Otto, *Sprichwörter,* 251 § 1274, R. Tosi, *Dizionario,* 145–146 § 309, Brink 246 *ad* Hor. *Ars* 181. *Fama* is frequently personified in Latin literature from Verg. *Aen.* 4.173–188 (with Pease 211–221, Austin 70–71). See also Ov. *Met.* 12.39–63 (on both passages, cf. W. Fauth, "Die Fama bei Vergil und Ovid", *Anregung* 4 [1965] 232–238, M. Kraft, "Die Gestalt der Fama bei Vergil, bei Ovid in der europäischen Literatur", *AU* 29 [1986] 22–35). Cf. the precedents of Hes. *Op.* 760–761 and Aeschin. 1.127. Cf. *ThlL* 6.1.225.49–226.37, *RE* 6.1977–1979 (Waser), F. Wassermann, *Fama, Geschichte eines Motivs* (Diss. Freiburg 1920), M. B. Ogle, "Dame Gossip's Rôle in Epic and Drama", *TAPhA* 55 (1924) 90–119. For *Fama* addressed directly, cf. Ov. *Pont.* 2.1.17: *Gratia, Fama, tibi...* (also in connection with a triumph) and Stat. *Silv.* 1.2.28: *Fama, tace!* In Martial, cf. 1.25.5, 7.12.10 and also, *pace* O. Weinreich (cf. *Studien,* 5), *Epigr.* 1.8. Cf. specifically M. A. Greenwood, "Martial, Gossip, and the Language of Rumour", in F. Grewing, *Totus notus in orbe,* 291–292. For the intransitive use of *credere* in the sense of *alicui credere,* cf. *ThlL* 4.1143.22–1144.37.

ll. 5–8 Beginning of a description of the expectation felt in Rome in anticipation of the emperor's return. Mention of the benefits or the situation awaiting the one who is invited to come is a topos in the ὕμνοι κλητικοί (cf. Men. Rh. 427.14). Martial recreates the triumph in advance; cf. Hor. *Carm.* 4.2.33–36, 4.2.41–44. Prop. 3.4.11–18. Cf. Ov. *Am.* 1.2.25: *populo clamante triumphum,* 1.2.34: *volgus, 'io', magna voce 'triumphe' canet, Met.* 1.560–561: *laeta triumphum / vox canet,* Liv. 21.62.2: *infantem... triumphum clamasse,* Tib. 2.5.118 (= Ov. *Trist.* 4.2.52): *miles 'io' magna voce 'triumphe' canet.* Line 5 is a *versus aureus.* Note that both hexameter and pentameter begin with an adjective. For the ring-style arrangement of adjective and noun englobing the complement, cf. D. Lateiner, *AJPh* 111 (1990) 222–223.

Publica... gaudia: ie, *populi gaudia;* cf. 10.28.2 and *ad* 7.8.3. In the same context of the longed-for return of the emperor, cf. Hor. *Carm.* 4.2.41–42: *urbis / publicum ludum. Publicus* is an adjective rarely used in poetry apart from Horace. It is not found in Virgil or Tibullus, appears eleven times in Horace and four in Propertius, is unattested in Statius (although there are three examples in prose in the prefaces to his *Silvae*) and is found five times in Juvenal. Twice in Martial (cf. 10.28.2). Cf. Bömer[2] 251 *ad* Ov. *Met.* 2.35.

victrices... chartae / Martia laurigera cuspide pila: demonstrations of joy over a military triumph, consisting in *litterae laureatae* (on which cf. *ad* 7.5.4; see especially Ov. *Am.* 1.11.25 [*supra*]) and laurel on the tips of lances; cf. Plin. *Nat.* 15.133 (cited *supra*), Sen. *Ag.* 390: *namque hasta summo lauream ferro gerit,* Stat. *Silv.* 5.1.92–94: *omnia nam laetas pila attollentia frondes / * * * / nullaque famosa signatur lancea penna.* As regards the use of *victrix,* the *nomina agentis* in *-tor* or *-trix* can function both as nouns and adjectives (cf. J. Wackernagel, *Vorlesungen über Syntax* [1928[2]] [= 1924] 2.53–54, K-St 2.1.232 § 61, H-Sz 157 § 92). Cf. 9.35.6: *victricem laurum,* Tib. 1.7.7: *victrices lauros.* See also 9.99.2: *charta salutatrix. Martius* is a solemn-sounding adjective with an epic ring, in keeping with the theme of the epigram, and almost exclusively poetic in use; cf. Verg. *Ecl.* 9.12: *tela inter Martia* (cf. Stat. *Theb.* 7.460: *Martia tela*). In Martial, cf. 1.3.4: *Martia turba* (namely, Rome), 11.3.3: *ad Martia signa.* It is not attested in Catullus, Lucretius, Horace or Juvenal. Cf. Propertius (one occurrence, cf. 4.1.55), *Appendix Vergiliana* (once), Tibullus (twice), Virgil (five times), Ovid (eleven times) and Statius (fifteen times). The metonym *Mars pro bello* and *Martius pro bellico* is a lexicalized usage; in Martial, cf. 6.25.7, 6.32.3 (for battles in the circus arena, cf. *Epigr.* 27(24).5, 2.75.9, 5.24.1 and 14). Note the similar poetic use of Ἄρης, attested as early as *Il.* 2.381: ξυνάγωμεν Ἄρηα. Cf. also Pi. *P.* 11.36, A. *Eu.* 862, *Pr.* 861, S. *OC* 1046 (*LSJ* II.1). For the figure of metonymy, cf. Quint. 8.6.23. Its use in Martial is briefly dealt with in M. Platnauer, *G&R* 17 (1948/49) 12–17, W. Allen (*et al.*), *CJ* 65 (1969) 356. See also R. Fenger, *De metonymiae in epigrammatis Martialis usu* (Diss. Jena 1906). *Lauriger* is first found in Prop. 3.13.53 (with Fedeli[3] 441): *mons laurigero concussus vertice.* It can refer to the god Phoebus Apollo (cf. Prop. 3.13.53, 4.6.54, Ov. *Ars* 3.389, Mart. 9.28.9, Stat. *Theb.* 1.42 [*ThlL* 7.2.1059.32–38]) or, as here, to a military triumph; cf.

Stat. *Theb.* 12.519–520: *domos patrias Scythicae post... gentis / proelia laurigero subeuntem Thesea curru*, Sil. 5.412: *laurigeris... avis*, Mart. 3.66.3: *laurigeros... triumphos*, 8.1.1, 12.2(3).11, 10.10.1 (*ThlL* 7.2.1059.38–50). For the laurel as an essential element in triumphs, cf. Ov. *Met.* 1.558–561: *semper habebunt / te coma, te citharae, te nostrae, laure, pharetrae. / Tu ducibus Latiis aderis, cum laeta triumphum / vox canet et visent longas Capitolia pompas.* Cf. M. B. Ogle, "Laurel in Ancient Religion and Folk-lore", *AJPh* 31 (1910) 304–307. As an epithet for an instrument of war, cf. Claud. 8.14: *laurigeras... secures.* Cf. also Coripp. *Iust.* 3.203: *laurigeram... coronam.* For adjectives ending in *–ger*, cf. *ad* 7.1.1.

io: a double syllable here; cf. *ThlL* 7.2.281.20. For an example of synaeresis, cf. 11.2.5 (with Kay 61). The traditional triumphal cry was *io triumphe*; cf. Varro *Ling.* 6.68: *sic triumphare appellatum quod cum imperatore milites redeuntes clamitant per urbem in Capitolium eunti 'io triumphe'*, Hor. *Carm.* 4.2.49–50, *Epod.* 9.21, 9.23, Tib. 2.5.118, Ov. *Am.* 1.2.34, *Trist.* 4.2.51–52. Here without the vocative; cf. Ov. *Am.* 1.7.35–38: *i nunc, ... molire triumpos... / quaeque tuos currus... turba sequetur / clamet: io, forti victa puella viro est*, Mart. 8.4.1. Cf. also a dubious reading in Stat. *Theb.* 11.391–392: *io* (*o v. l.*) *patria, ... nunc certe victoris eris* (*ThlL* 7.2.281.77–81). Note the similar cry *io Paean* (Gr. ἰὴ Παιήων; cf. A. *Pers.* 391–393, Ar. *V.* 1764), attested for instance in Ov. *Ars* 2.1 (with Janka 41–42). For the origin and meaning of the cry *io triumphe*, cf. H. S. Versnel, *Triumphus*, 38–55, *ThlL* 7.2.281.10–81. For the use of interjections in the silver period, see, in general, F. Rohde, *De interiectionum usu apud aetatis argenteae scriptores Latinos* (Diss. Königsberg 1911).

magnos... triumphos: for the phrase, cf. *ad* 7.2.7.

invictusque... sonas: ie, *te invictum vocant*; cf. Sen. *Her. O.* 692: *felix alius magnusque sonet* (*OLD s. v.* 5). *Invictus* is a typical epithet for the emperor in Augustan authors (cf. Hor. *Sat.* 2.1.10–11, Ov. *Trist.* 5.1.41 [with Luck 281–282], 2.169–178, 3.1.33–34, 4.2.44, Manil. 1.925), influenced by the characteristic epithet of Alexander the Great, ἀνίκητος. Martial applies it here for the first time to Domitian. Later, cf. 9.1.10 (with Henriksén 61), 9.23.6. See also Stat. *Silv.* 3.1.155, 4.7.49, 4.8.61. For the same adjective referring to Titus, cf. *Epigr.* 20.4. See also *Epigr.* 7(6).1, where it is applied to Titus' armies and 11.5.7 in reference to the legendary hero Camillus. It is a typical epithet for gods and heroes (cf. Enn. *frg. var.* 3: *Scipio invicte*, Hor. *Epod.* 13.12), especially Jupiter (cf. Hor. *Carm.* 3.27.73) and Hercules, equivalent to the Greek adjective καλλίνικος (cf. Arch. *frg.* 324, E. *Her.* 481, 582, 681). Cf. Laguna 181 *ad* Stat. *Silv.* 3.1.155, Casali 34 *ad* Ov. *Epist.* 9.2, *RE* 8a.2491 (S. Weinstock), M. Imhof, "*Invictus*", *MH* (1957) 197–215, Latte, *Religionsgeschichte*, 352, F. Sauter, *Kaiserkult*, 153–159, *ThlL* 7.2.186.15–45, S. Weinstock, "*Victor* and *invictus*", *Harv. Theol. Rev.* 50 (1957) 211–247. It is frequent in Statius (cf. Coleman 207 *ad* Stat. *Silv.* 4.7.49–50 [also in connection with the Sarmatian campaign]). Nevertheless, its use in official Roman nomenclature was not institutionalized until the reign of Commodus, in 191 AD (cf. Gwyn Griffiths 330 *ad* Apul. *Met.* 11.288.8). W. M. Lindsay, J. D. Duff, C. Giarratano, W. Heraeus and H. J. Izaac unnecessarily edit with

a capital; cf. Suet. *Tib.* 17 2: *censuerunt...*, *ut invictus... cognominaretur.* In the mss., confusion with *invitus* is frequent; cf. *ThlL* 7.2.185.82.

tua... in urbe: emperor and people are closely linked and owe themselves to each other; cf. Lucan. 7.28–29: *Unde pares somnos populi noctemque beatam? / o felix, si te vel sic tua Roma videret!* Petron. 122.165–166: *mercedibus emptae / ac viles operae, quorum est mea Roma noverca,* Stat. *Silv.* 4.1.18–19 (with Coleman 73): *talem te cernere semper / mense meo tua Roma cupit.* In Martial, with reference to Domitian, cf. 8.11.1, 8.26.3.

ll. 9–10 Conclusion of the epigram with final entreaty.

fiducia: this elevated term is found in Martial only here and in 3.38.1–2: *Quae te causa trahit vel quae fiducia Romam, / Sexte?* In both cases it appears in the same metrical position, by far the most frequent (by way of example, always in this position in Virgil [ten times], Valerius Flaccus [six times]; in Ovid it appears twenty-five times and only three in a different metrical position; in Lucan thirteen times against once in another position).

Sarmaticae laurus: literally referring to a victory over the Sarmatians, although this people, who along with the Scythians led a nomadic existence on the plains of southern Russia, was never defeated by the Romans, and was always listed among her proverbial enemies (cf. J. P. Sullivan, *Unexpected Classic,* 131). In adulatory vein, Martial claims victories which were never won. The forecasting of triumphs which never materialized, particularly in the case of distant lands, is a topos in Latin literature of the imperial period; cf. Prop. 2.10.15, 3.4.3–6, Hor. *Carm.* 1.12.53–56, Stat. *Silv.* 4.1.40–43, 4.3.154. See especially Sil. 3.612 (with Spaltenstein 251–252), where the poet promises Domitian a future victory over the Dacians. For this type of expression, cf. Sil. 9.546: *Lybicam feret in Capitolia laurum,* Stat. *Silv.* 4.1.41: *Indica laurus,* Plin. *Paneg.* 14.1: *Parthica lauro* (*ThlL* 7.2.1062.28–32, *OLD s. v.* 3). *Laurus* is declined indistinctly as a second and a fourth declension noun; cf. Diom. *Gramm.* 1.308.5: *quaedam nomina vel auctoritate veterum vel euphonia modo secundo, modo quarto ordine declinari ut... 'laurus'.* The use of the second declension is more general except in the genitive singular, where the second and fourth are equally frequent, and the nominative plural, where *laurus* is preferred to *lauri;* cf. Kühner-Holzweissig 483 § 109, *ThlL* 7.2.1060.14, Smith 464 *ad* Tib. 2.5.63, McKeown[2] 265 *ad* Ov. *Am.* 2.12.1. The genitive in *-us* is found, for instance, in Scrib. Larg. E 5: *laurus bacarum,* Plin. *Nat.* 12.98, Stat. *Theb.* 12.492. In Martial the genitive singular *lauri* is also found; cf. 5.4.2: *folia... lauri.*

veni: *venire* in the imperative, equivalent to Latin forms of the type *adi, fer pedem,* and Greek forms like ἐλθέ, βαῖνε, ἱκοῦ, is a formulaic usage of the ὕμνοι κλητικοί to request the return of the person or god invoked; cf. 8.39.6, Verg. *Georg.* 2.7, Hor. *Carm.* 1.2.30 (with Nisbet-Hubbard 29), Tib. 2.1.3 (with Murgatroyd[2] 23–24), Ov. *Am.* 1.11.5–24, 2.1.34, 2.20, 3.7.80, Prop. 1.10.25 (with Fedeli[2] 262), Stat. *Silv.* 2.1.227 (with Van Dam 183), 3.1.28 (with Laguna 138). In Martial, see 7.23.1, 8.1.4, 8.39.6. Cf. Grewing 250 *ad*

6.34.5–6. See the precedent in *Il.* 23.770: κλῦθι θεά, ἀγαθή μοι ἐπίρροθος ἐλθὲ ποδοῖιν. These are expressions characteristic of ritual language; cf. G. Appel, *Rom. precat.*, 115–117, E. Norden, *Agnosthos Theos*, 148, J. Hellegouarc'h, "*Parce, precor*...u Tibulle et la prière. Étude stylistique", *ICS* 14 (1989) 54–55. In the context of a triumph, cf. Tib. 2.5.5–6. A similar usage is found in Greek also with the verb ἔρχομαι; cf. R. C. Jebb, *Sophocles. Oedipus Tyrannus* (Cambridge 1914) (= 1975) 177. The same pentameter-ending is found in Ov. *Epist.* 1.2 and 8.24.

7

A further adulatory epigram which takes up the previously-expressed idea of the people's longing for Domitian (cf. 7.5.1). Martial introduces a reference to the world of the circus to express hyperbolically the extent of popular sentiment (ll. 9–10). References to the circus are abundant in Martial; apart from the *Epigrammaton liber*, there is a specific and well-known cycle in book 1 (6, 14, 22, 48, 51, 60 and 104) as well as occasional allusions throughout the other books (cf. 3.16, 4.35, 5.24, 5.65, 6.4, 6.46, 8.26, 8.53[55], 8.78, 8.80, 11.33). Cf. B. W. Swann, *Martial's Catullus*, 27–31.

The epigram is in choliambic or scazontic verse, a metre used by Martial in imitation of Catullus, who wrote eight poems in it. After Martial it disappears from the epigrammatic tradition and is only used once by Ausonius. For metre in Martial, cf. C. Giarratano, *De M. Val. Martialis re metrica* (Napoli 1908), L. Friedländer *intr.* 26–27, J. Luque, *Actas* 2.259–285, R. Mª Marina Sáez, *La métrica*, especially 251–269. For a study of the use of the choliamb in Greek and Latin poetry, cf. Pelckmann, *Versus choliambi apud Graecos et Romanos historia* (Diss. Kiel 1908).

There is a two-part structure: (1) ll. 1–6 The situation is presented: the emperor has been held up by the military campaign. (2) ll. 7–10 Situation of great expectancy in Rome.

ll. 1–6 Note the *tetracolon auctum* in ll. 1–3. Martial refers to the areas delimiting the empire which were the most active conflict zones under Domitian. The period closes in ring fashion with references to Germania at the beginning and the end. Cf. Stat. *Silv.* 5.1.127–129: *tecum gelidas comes illa per Arctos, / Sarmaticasque hiemes Histrumque et pallida Rheni / frigora.* The rhythm is offset by the constant homoeoteleuton of the three line-endings in *-is* in ll. 4–6, picked up again at the end of the epigram by the last word (cf. also l. 6 *nostris*, l. 7 *oculis... animis*). For references to the campaigns of Domitian mentioning the places where he intervened, cf. Stat. *Theb.* 1.16–20.

Hiberna... Arctos : *sensu proprio*, Arctos refers to the double constellation of Ursa Major and Ursa Minor, but by metonymy it denotes generically the peoples of the north. This use is attested from Lucan. 2.585–586: *hinc me victorem gelidas ad Phasidos undas / Arctos habet.* Cf. Val. Fl. 4.210, 6.40, Mart. 9.84.6, Stat. *Silv.* 4.3.153 (with Coleman 134) (*ThlL* 2.471.64–78, *OLD s. v.* 2). Note the similar use of ἡ Ἄρκτος -already present in reference to the constellation Ursa Major in *Il.* 18.487 and *Od.* 5.273- in Hdt. 1.148, E. *El.* 733 and Aeschin. 3.165 (*LSJ* 3). The use of a constellation to indicate a place or a region is by no means rare; cf. Verg. *Ecl.* 10.68, *Aen.* 5.628, Ov. *Trist.* 4.4.62, Lucan. 2.294, 6.816, Iuv. 12.103 (*OLD s. v. sidus*, 5b). Here it refers to Germania, which for the Romans took in the whole area stretching between

the Danube and the Rhine. The reference is to Domitian's campaigns against the Chatti, the Dacians and the Sarmatians; cf. Stat. *Silv.* 4.3.153 (with Coleman 134). As regards the epithet, the northern cold was proverbial among the Romans, accustomed as they were to the warm climate of the Mediterranean; cf. Hor. *Carm.* 1.26.4–5, Ov. *Met.* 4.625, Stat. *Silv.* 3.5.19 (with Laguna 358), Sen. *Med.* 708–709, Val. Fl. 6.612. Cf. Bömer[2] 285 *ad* Ov. *Met.* 2.171. For this adjective as an epithet for wintry regions, cf. Prop. 2.7.18, Sen. *Nat.* 4.2.29 (*ThlL* 6.2685.59–2686.26).

quamvis: for the postpositioning of this conjunction, which is frequent in poetry, cf. H-Sz 399–400 § 212.

rudis Peuce: ie, Thrace. This is a Greek name, Πεύκε, for an island in the Danube delta; cf. Plin. *Nat.* 4.79, Lucan. 3.201–202, Val. Fl. 8.217–219, Mela 2.98. Cf. 7.84.3. For more references, cf. Livrea 103 *ad* A. R. 4.309. The term *rudis* is used because of the primitive and barbaric nature of its inhabitants; cf. Quint. 1.10.20: *ne illis quidem, qui rudes ac bellicosi videntur, curam musices... defuisse* (*OLD s. v.* 4, Forcellini 5.266 § 10).

ungularum pulsibus: cf. *Culex* 33: *pedibus pulsatus equorum*, Verg. *Aen.* 6.591: *cornipedum pulsu... equorum* (*OLD s. v. pulsus* 1d). *Ungula pro equo* is a common synecdoche; cf. Stat. *Silv.* 2.2.37–38 (with Van Dam 220): *largeque volantis / ungula sedet equi.* For the idea of the river trodden by horses, cf. 10.7.4–5: *nec te barbara contumeliosi / calcatum rota conterat bubulci.* Cf., with similarities with the passage just mentioned, Ov. *Trist.* 3.12.27–30: *at mihi sentitur nix verno sole soluta, / quaeque lacu durae non fodiuntur aquae: / nec mare concrescit glacie, nec, ut ante, per Histrum / stridula Sauromates plaustra bubulcus agit.* Friedländer (cf. 476) mentions as a parallel Ennod. *Carm.* 2.136.3: *cornipedes Algida qui Tanais domuistis dorsa profundi / quorum praevalidas ungula calcat aquas.* Cf. E. Merli, *MD* 36 (1996) 212–215.

calens Hister: oxymoron, since the harshness of the climate in the region of the Danube (ie, Scythia) is proverbial. The Danube used to freeze over in winter; cf. Ov. *Pont.* 1.2.79, 2.4.1, *Trist.* 3.10.29–30 (cited *infra*), 5.10.1, Sen. *Phaed.* 59. The frozen river became an improvised route for ox-drawn carts and horsemen, to which Martial refers here; cf. Ov. *Pont.* 4.7.7–10: *ipse vides certe glacie concrescere Pontum, / ipse vides rigido stantia vina gelu; / ipse vides onerata ferox ut ducat Iazyx / per medias Histri plaustra bubulcus aquas, Trist.* 3.10.29–32: *Hister / congelat et tectis in mare serpit aquis, / quaque rates ierant, pedibus nunc itur, et undas / frigore concretas ungula pulsat equi,* 3.10.53–54: *aequato siccis Aquilonibus Histro / invehitur celeri barbarus hostis equo,* 3.12.29–30 (see *supra*). See especially the descriptions of the Danube in Sen. *Nat.* 6.7.1 and Herodian. 6.7.6. Cf. *ad* 7.80.8. In contrast, the course of the river became heated like the spirit of the generals (cf. *ad* 7.2.6) as a result of the war; cf. Verg. *Aen.* 8.676–677: *totumque instructo Marte videres / fervere Leucaten auroque effulgere fluctus. Hister* denotes, strictly speaking, the lower course of the Danube, although it tends to be applied to the whole river or, by metonymy, as here, to those who dwell in the areas on either side of it; cf. Stat. *Theb.* 1.19: *bis adactum legibus Histrum.* The reference to rivers

to denote the lands through which they run is a traditional poetic topos that goes back to Homer; cf. *Il.* 2.825: πίνοντες ὕδωρ μέλαν Αἰσήποιο. By way of example, cf. B. 3.6–7, 5.38, Pi. *O.* 1.20, 6.85–86, Call. *Lau. Pall.* 24, Verg. *Aen.* 1.498, Sen. *Phoen.* 127. This is a common form of metonymy in poetry; cf. Tib. 1.7.4, Ov. *Fast.* 1.286–287, *Pont.* 3.4.88, Stat. *Silv.* 1.4.89. Cf. *ad* 7.88.6. It is particularly appropriate in the context of a triumph, since in triumphal processions it was common practice to carry images of river-gods representing the captured territories; cf. Ov. *Ars* 1.223–224 (with Hollis 82): *hic est Euphrates, praecinctus harundine frontem, / cui coma dependet caerula, Tigris erit,* Pers. 6.47. Cf. *RE* 6.2784 (Waser), M. Sichtermann, *Enciclopedia dell' arte antica, classica e orientale* (Roma 1958–1966) 3.715–717. Ovid uses the name *Hister* for the Danube twenty-seven times, as against only three instances of *Danuvius*. Among the poets, this term is attested in Ennius and Virgil. Horace, on the only occasion he mentions it, opts for *Danuvius*; cf. Hor. *Carm.* 4.15.21. Cf. Helzle 77 *ad* Ov. *Pont.* 4.2.38.

fractusque cornu: metonym for 'defeated', 'subjugated'; cf. Ov. *Trist.* 4.2.41–42: *cornibus hic fractis viridi male tectus ab ulva / decolor ipse suo sanguine Rhenus erat,* Val. Fl. 1.36: *ambobus iam cornua fracta iuvencis,* Claud. 21.220–221: *Rhenumque minacem / cornibus infractis adeo mitescere cogis,* 23.24: *Hinc Libyci fractis lugerent cornibus amnes.* See also 10.7.6–7: (*Rhene*) *sic et cornibus aureis receptis / et Romanus eas utraque ripa,* and also 9.101.17: *cornua Sarmatici ter perfida contudit Histri* (*ThlL* 6.1.1243.82–1244.18). Note that, according to legend, in his wrestling-match with Achelous for the hand of Deianira, Hercules broke off one of the river-god's horns; cf. S. *Tr.* 9–21, Ov. *Met.* 9.1–88, especially ll. 85–86: *rigidum fera dextera cornu / dum tenet, infregit truncaque a fronte revellit.*

cornu... improbum: in Rome there was a general belief, inherited from the Greek world (cf. *Il.* 21.237, *Od.* 10.351, 21.237, Hes. *Th.* 788, Theoc. 1.69, 7.136, 8.33, [Theoc.] 25.10, D. P. 424), that the river spirits had horns and could be compared to a bull. In Latin literature this is first found in Verg. *Georg.* 4.371–372 (with Mynors 306): *gemina auratus taurino cornua vultu / Eridanus.* Cf. *Aen.* 8.77: *corniger Hesperidum fluvius regnator aquarum,* Hor. *Carm.* 4.14.25: *tauriformis... Aufidus* (cf. Porph. *a. l.*: *omnium fluminum genii taurino vultu, etiam cum cornibus, pinguntur propter impetus et fremitus ipsarum aquarum,* and also Fest. p. 363: *Taurorum specie simulacra fluminum, id est cum cornibus, formantur, quod sunt atrocia ut tauri*), Ov. *Am.* 3.6.35, *Epist.* 9.139, *Fast.* 3.647, *Trist.* 4.2.41–42, Sen. *Her. O.* 496, Stat. *Theb.* 9.420 (with Dewar 138–139). In Martial, cf. 9.101.17 (*infra*) and 10.7.6 (*infra*) (*ThlL* 4.966.70–967.15). Cf. *RE* 6.2780 (Waser), Bömer 189 *ad* Ov. *Fast.* 3.647, 236 *ad* Ov. *Met.* 5.17, M. Wegner, "Das griechische Menschenbild im Wandel von der archaischen zur klassischen Kunst", *Gymnasium* 65 (1958) 111, J. Lindsay, *Men and Gods on the Roman Nile* (London: Frederick Müller, 1968) 39–56, J. Delz, "Die Hörner des Achelous (Ov. *Epist.* 9.139 und *Met.* 9.98)", *MH* 40 (1983) 123–124 and, in general, H. Brewster, *The River Gods of Greece. Myths and Mountain Waters in the Hellenic World* (London: I. B. Tauris

Publishers, 1997). For the Rhine possessing horns, cf. Verg. *Aen.* 8.727: *Rhenusque bicornis*, Mart. 9.101.17: *cornua Sarmatici ter perfida contudit Histri*, 10.7.6–7: *sic et cornibus aureis receptis / et Romanus eas utraque ripa.* Cf. also Claud. 8.652, 21.221. *Improbum* is a sound conjecture by Shackleton Bailey (cf. *AJPh* 110 [1989] 139), correcting on syntactical grounds the different readings of the mss. (improbus β : improbo γ *edd.*). He opts for an accusative of respect, which indicates the part or object affected by the action of the verb and is generally constructed using passive perfect participles in an active sense; cf. K-St 2.1.291 § 72, Bassols 1.48–49 § 36. For the phrase *cornu improbum*, cf. Stat. *Theb.* 9.423–424: *improba... / cornua*, *Silv.* 2.3.11: *improba cornua.*

ter: a reference to the campaign against the Chatti in the year 83, the revolt of Saturninus in 89 and a second campaign against the Chatti in the same year. Cf. S. Gsell, *L'empereur*, 176–203, B. W. Jones, *Domitian*, 128–150.

Rhenus: metonym for the tribes living along the banks of the Rhine; cf. 9.1.3: *famuli... Rheni.* The river Rhine is first mentioned in literature in Catull. 11.11. See especially Mart. 10.7.

teneat: in the singular, even though the subject consists of a number of coordinated elements; cf. K-St 2.1.46–47 § 13, Bassols 2.63 § 60. In the sense of 'to hold back in one place', cf. 4.57.1, 6.25.2, Apul. *Met.* 2.1, Ov. *Ars* 2.420, Tib. 2.3.1, [Tib.] 3.5.1. Domitian was the first Roman emperor to spend a considerable part of his reign outside Rome engaged in military campaigns; cf. S. Gsell, *L'empereur*, 164–237, B. W. Jones, *Domitian*, 126–159.

perfidae gentis: *gens*, in the sense of 'nation', 'race', is already applied to foreign peoples in classical Latin; cf. Nisbet-Hubbard 22 *ad* Hor. *Carm.* 1.1.5, E. Löfstedt, *Syntactica*, 2.464. For the combination, cf. Sil. 1.5–6: *sacri ... perfida pacti / gens Cadmea.*

te, summe mundi rector, te, parens orbis: te... te *codd.* : te... et *ital. edd.* We choose to keep the reading of the codices with anaphora of the second person pronoun, characteristic of the *Du-Stil* of hymnic contexts; cf. Lucr. 1.6–9, Stat. *Silv.* 4.2.14–15: *tene ego, regnator terrarum orbisque subacti / magne parens, te, spes hominum, te, cura deorum, / cerno iacens?* (on this influence, cf. H. Heuvel, *Mnemosyne* 4 [1936–37] 304, A. Kershaw, "Martial 9.44 and Statius", *CPh* 92 [1997] 269–272, Ch. Henriksén, "Martial und Statius", in F. Grewing, *Totus notus in orbe*, 88). Cf. E. Norden, *Agnosthos Theos*, 143–163, *ad* 7.32.3–4. The reading of the *Itali* is also a *lectio facilior* (cf. 9.5(6).1 [*infra*]), since the juxtaposition of two terms is typical of invocations to gods and deified emperors; cf. Bömer[2] 435–436 *ad* Ov. *Met.* 2.848, Tarrant 246 *ad* Sen. *Ag.* 400, A. Alföldi, *MH* 11 (1954) 143–144. For the combination *rector et parens*, cf. the precedents of Ov. *Met.* 2.848: *pater rectorque deum*, 9.245, 15.860, Sen. *Her. F.* 517: *rector parensque.* See also Pl. *Ti.* 28c, Hor. *Carm.* 1.12.49, Verg. *Aen.* 2.648, Sen. *Epist.* 107.11. For the abuse of hyperbolic panegyrical epithets, cf. 9.5(6).1: *tibi summe Rheni domitor et parens orbis.* The identification of the emperor or supreme commander with Jupiter goes back to Homer and Hesiod, and is particularly frequent in the hellenistic period;

cf. Roscher 6.695–697 (Ziegler), 2.745–750 (Aust), F. Sauter, *Kaiserkult*, 54, K. Scott, *Imperial Cult*, 132. Domitian is identified with Jupiter, with power over nature being attributed to him. For epithets dedicated to the emperor Domitian, cf. H. Bardon, *Les empereurs et les lettres latines* (Paris 1968) 317–320, F. Sauter, *Kaiserkult*, 78–85. *Mundus* has the hyperbolic meaning of *mundus romanus*. Martial is playing with the ambiguity of the term, which can refer both to *orbis terrarum* (cf. Hor. *Sat.* 1.3.112 [*ThlL* 8.1637.81]) and to *caelum* (cf. *ThlL* 8.1635.13–84, *OLD s. v.* 1a, Nisbet-Hubbard 150 *ad* Hor. *Carm.* 1.12.15, Mynors 4 *ad* Verg. *Georg.* 1.5, Navarro Antolín 281–282 *ad* [Tib.] 3.4.16). In reference to Domitian, it adopts the primary sense, but the secondary, metaphorical meaning contributes towards the identification of Domitian with Jupiter. For the expression, cf. 8.32.6: *dominum mundi* (ie, *Domitianum*) *flectere vota valent*, Lucan. 8.242: *mundi dominis*, 9.20, *Priap.* 9.3: *fulmen habens mundi dominum tenet illud aperte.*

summe... rector: summe *Ital. edd.* : summi *codd.* Cf. Naev. *Carm. frg.* 12 M.: *summi deum regis fratrem Neptunum*, 15 M.: *summe deum regnator*, Ov. *Met.* 13.599 (with Bömer[2] 354): *summe deum rector. Summus* is an encomiastic term with archaic connotations. It is the translation of Greek ὕψιστος or ὕπατος. Both are habitual epithets of Jupiter, the former in Pi. *N* 1.60, 11.2, A. *Eu.* 28, S. *Ph.* 1289, and the latter found as early as *Il.* 19.258, *Od.* 1.45 (for a cult of Ζεὺς ὕπατος at Athens, cf. Paus. 1.26.5). Cf. Jocelyn 311 *ad* Enn. *Scaen.* 176, J. B. Carter, *Epitheta*, 149, G. Appel, *Rom. precat.*, 97–98, *OLD* 13a. Domitian is addressed with this epithet also in 6.83.2 and 9.5(6).1 (with Henricksén 77–78). Cf. also Stat. *Silv.* 3.3.155. *Rector* refers etymologically to one who guides a vehicle, be it a boat or one drawn by animals (cf. *OLD s. v.* 1 and 2; in Martial, cf. 12.24.6; cf., in its 'nautical' sense, Cic. *Div.* 1.24, Verg. *Aen.* 5.161, 5.176, Ov. *Met.* 6.232–233, 11.482), and it is consequently used, as here, as an epithet for the head of state (cf. Cic. *de Orat.* 1.211, Hor. *Epist.* 1.16.74, Ov. *Met.* 12.364 [*OLD s. v.* 4a]) and for the gods (cf. Cic. *Fin.* 4.11, Sen. *Epist.* 16.4, Mart. 7.60.1 [*OLD s. v.* 4b]), especially Jupiter; cf. Ov. *Met.* 2.60 (with Bömer[2] 256): *vasti... rector Olympi*, Lucan. 2.4: *rector Olympi* (= 5.620). In the sense of 'ruler' it is fairly common in prose and poetry, with the exception of Virgil and Valerius Flaccus; cf. Cic. *de Orat.* 1.211, Hor. *Epist.* 1.16.74. It is not strictly speaking an imperial title, although it is frequently applied to the emperors; cf. Ov. *Met.* 15.860: *pater est et rector uterque*, *Trist.* 2.39 (with Owen 130): *patriae rector*, Plin. *Nat.* 2.18 (of Vespasian): *maximus omnis aevi rector.* Note the similar use of *ductor* (Gr. ἡγήτωρ; cf. *Il.* 11.816), usually applied in poetry to kings, commanders and leaders after Lucr. 1.86: *ductores Danaum delecti, prima virorum.* Cf. also Verg. *Aen.* 2.14, Val. Fl. 5.36 (with Wijsman 32).

parens orbis: as an epithet for Domitian in Martial, only found here and in 9.5(6).1, again at the end of the hexameter. Cf. also 9.7(8).6, where he is called *pater.* Cf. Stat. *Silv.* 3.4.48: *pater inclitus orbis*, 4.1.17: *magne parens mundi*, 4.2.14–15: *regnator terrarum orbisque subacti / magne parens.* Cf. also Stat. *Silv.* 4.3.139: *parens deorum.* It is a recreation of the term *pater* (or *parens*) *patriae*,

and contributes here to the comparison of Domitian with Jupiter, who is frequently addressed as *parens mundi.* Cf. Ov. *Fast.* 2.127–132 (with Bömer 90): *Sancte pater patriae, tibi plebs, tibi curia nomen / hoc dedit, hoc dedimus nos tibi nomen, eques. / Res tamen ante dedit: sero quoque vera tulisti / nomina, iam pridem tu pater orbis eras. / Hoc tu per terras, quod in aethere Iuppiter alto, / nomen habes: hominum tu pater, ille deum,* Stat. *Silv.* 3.4.48 (*supra*) (*ThlL* 9.2.917.40–42). Cf. F. Sauter, *Kaiserkult,* 29–30.

nostris... votis: cf. *ad* 7.5.3.

ll. 7–10 The emperor is in everyone's thoughts, even those of the circus spectators, traditionally a mixed and numerous crowd from a wide variety of regions; cf. *Epigr.* 3.11–12 (dedicated to Titus): *vox diversa sonat populorum, tum tamen una est, / cum verus patriae diceris esse pater.* The circus normally attracted the attention of the whole of Rome; cf. Iuv. 11.197: *totam hodie Romam circus capit.* Cf. Amm. 28.4.28–31: *hi omne, quod vivunt, vino et tesseris impendunt... et spectaculis eisque templum et habitaculum et contio et cupitorum spes omnis circus est maximus.* For the idea, cf. 8.11.5–6: *dum te longa sacro venerantur gaudia Circo, / nemo quater missos currere sensit equos.*

illic... sumus: ie, *adesse.* First found in Ov. *Met.* 11.678 (with Bömer[2] 416): *primo si sit circumspicit illic.* Cf. Sen. *Apoc.* 5, Stat. *Silv.* 2.1.173 (*ThlL* 7.1.372.10–28).

et oculis et animis: can be taken literally, with emphatic polysyndeton, or as a case of enallage, in the metaphorical sense of 'in the mind's eye'; cf. Lucr. 4.750–751: *quod mente videmus / atque oculis,* Stat. *Silv.* 3.1.8 (with Laguna 131): *oculis animoque.* The expression is particularly frequent in Ovid; cf. *Met.* 1.725, 4.129, 12.529, *Fast.* 6.673, [Ov.] *Epist.* 15.101. Cf. E. R. Curtius, *Lit. europea,* 201–203, B. R. Nagle, *Poetics of Exile* (Bruxelles 1980) 94–97.

mentem omnium tenes unus: the antithesis *omnis / unus* corresponds to the topos of invocations to the gods in which their omnipresence and plenipotence is stressed. It is an example of the *solus-omnia* or ἓν καὶ πᾶν formula; cf. E. Norden, *Agnosthos Theos,* 160. *Unus* has an emphatic function here; cf. Owen 132 *ad* Ov. *Trist.* 2.59, H. S. Versnel, *Triumphus,* 385. For the expression *tenere mentem,* cf. Verg. *Georg.* 3.3: *cetera quae vacuas tenuissent carmine mentes,* Phaedr. 5.5.25 (*ThlL* 8.732.79–81, *OLD s. v.* 22).

magni turba... Circi: a reference to the audience attending performances in the Circus Maximus. According to L. Friedländer (cf. 477), this is a reference to the second *Consualia* (which were held around December 15th; cf. *RE* 4.1111 [Aust]) or to the *ludi plebei* (from November 4th to 17th; cf. *RE* 10.1137–1138 [Thulin]). For the expression, cf. Ov. *Fast.* 6.477–478: *pontibus et magno iuncta est celeberrima Circo / area, Priap.* 27.1: *deliciae populi, magno notissima circo,* Plin. *Nat.* 36.71, Mart. 6.64.12 (*ThlL* 3.1184.38–45, *OLD s. v. circus,* 3a). Cf. Platner-Ashby, *Topographical Dictionary,* 114–120, *RE* 3.2572–2580 (Pollack), J. Humphrey, *Roman Circuses* (1986). *Turba* is a collective singular referring to the audience attending circus shows in the pejorative sense of 'mob', 'throng'; cf. *OLD s. v.* 2a. On this word, see

R. P. Winnington-Ingram, "Two Latin Idioms", *CR* 5 (1955) 140–141. For the expression *turba... Circi*, cf. Quint. 1.6.45: *omnem circi turbam.*

utrumne... an: particles introducing an indirect disjunctive interrogative clause. The formula is rare in poetry; cf. B. Axelson, *Unpoetische W.*, 90. In Martial, apart from here, it is found in 3.20.2–5 and 12.65.4, while *uter* on its own appears only in 9.21.3 and 2.21.2, as a particle introducing simple interrogative clauses. The combination of two interrogative particles for the first alternative presented -*utrum* + *ne*-, first found in Cic. *Inv.* 1.51, and in indirect interrogative clauses in Sisenna *Hist.* 123, is characteristic of postclassical Latin; cf. Bassols 2.180 § 184, K-St 2.2.524 § 234, H-Sz 466 § 250, 545 § 296. Cf. Tac. *Dial.* 35.2, 37.4 (*ThlL* 2.6.47–60).

Passerinus... Tigris: typical names for famous racing horses; cf. 12.36.12. The same image is found in 8.11.5–6: *dum te longa sacro venerantur gaudia Circo, / nemo quater missos currere sensit equos.* For a similar construction, cf. 11.1.16: *de Scorpo fuerint et Incitato.* For *cognomina* derived from animals, cf. I. Kajanto, *Cognomina*, 325–334. The two ms. readings (passerinus γ : passar- β) are attested epigraphically; cf. I. Kajanto, *Cognomina*, 331. *Tigris* is widely found as a name for animals; for a dog, cf. Ov. *Met.* 3.217, Colum. 7.12.13, Iuv. 8.36 (*OLD s. v.* 1c).

8

This epigram announces the imminent arrival of the emperor, of which there is now absolute certainty, as is reflected in the joyful tone of the poem. Martial anticipates the description of the ceremony of triumph (ἔκφρασις πομπῆς) by means of certain typical features: parading soldiers, decorated chariots and a general atmosphere of unrestraint. Cf. Verg. *Aen.* 8.714–728, Prop. 2.14, Ov. *Am.* 1.2, 2.12, *Ars* 1.213–228, *Pont.* 2.1.19–46 (with Pérez Vega 127). Cf. F. Cairns, *Generic Composition*, 95–97 for other descriptions of real or imaginary triumphs. For the encomiastic topos of looking forward to the celebration of a triumph, cf. Hor. *Carm.* 4.2.45–60 (Augustus against the Sygambri), Tib. 2.5.115–120 (Messala Messallinus), Ov. *Ars* 1.213–228 (cf. *Rem.* 155) (Augustus against the Parthians), *Pont.* 3.4.87–94 (Augustus against the Germani). See also the satire on this custom in Iuv. 4.123–127. Cf. *ad* 7.6.5.

This epigram serves as a transition to the rest of the book. By way of *licentia*, while fully immersed in a festive atmosphere, Martial asks the emperor to be indulgent towards his jests. With this typical device of proemial epigrams the poet closes the cycle dedicated to the emperor in order to devote himself to matters more prosaic (*leviora* l. 9). The emperor will not be openly adulated again until 7.56 and 60 (with a brief allusion in 7.12).

The epigram has a four-part structure: (1) ll. 1–2 Presentation of the situation. (2) ll. 3–6 Celebration in the month of December. (3) ll. 7–8 Anticipation of the triumph. (4) ll. 9–10 Request for the emperor's benevolence.

ll. 1–4 For the idea, cf. Hor. *Carm.* 3.14.1–4: *Herculis ritu modo dictus, o plebs, / morte venalem petiisse laurum / Caesar Hispana repetit penatis / victor ab ora.*

Nunc... nunc: anaphora reflecting the anxiety and expectation of the moment. First found in Lucretius (cf. 5.332–333). Cf. Verg. *Georg.* 1.386, 3.294, Ov. *Ars* 2.15. In Martial, cf. 9.46.3, 9.65.13, 9.70.5, 10.70.8. The use of this adverb at the beginning of a line is characteristic of everyday speech; cf. H. Tränkle, *Sprachkunst*, 159. For anaphora as a stylistic device, especially in Virgil and Ovid, cf. L. Otto, *De anaphora* (Diss. Marburg 1907).

hilares: an adjective rarely used in poetry. It is not attested in Virgil, Propertius, Tibullus, Persius or Valerius Flaccus, and found only once in Lucan and Silius, and four times in Ovid. Five times in Martial (cf. 3.58.29, 6.53.1, 12.6.3 and 8). It is a favourite term of Statius', with thirty-three examples, thirteen of them in the *Silvae*; cf. Van Dam 104 *ad* Stat. *Silv.* 2.1.56, *ThlL* 6.3.2787.15–79.

si quando: parenthetic expression with elision of the verb; cf. Ov. *Am.* 1.13.6 (with McKeown 343), *Ars* 2.15 (with Janka 54), Val. Fl. 1.835, 5.473 (with Wijsman 227), 7.205, 8.213, 8.226, Stat. *Theb.* 8.66, *Ach.* 1.509. It is

particularly frequent in Virgil, where it is found thirteen times, always with the verb expressed; cf. *Georg.* 1.259, *Aen.* 3.500, 11.653. Cf. H-Sz. 607. Note the equivalent expression in Greek εἴ (εἴπερ) πότε (*LSJ s. v.* εἰ, B 7f).

ludite, Musae: an invitation to the Muses to join in the festive atmosphere reigning in Rome in anticipation of the emperor's imminent return; with this same meaning, cf. Plaut. *Cas.* 980: *nunc Bacchae nullae ludunt.* The verb normally takes the ablative; cf. Catull. 17.1–2: *cupis / ponte ludere longo,* Verg. *Georg.* 2.385–386: *coloni / versibus incomptis ludunt* (*OLD s. v.* 5). With the seventh book barely opened, and in the very first line of the epigram, Martial is undoubtedly echoing in this direct appeal to the Muses the invocations traditionally addressed to them from the times of Homer and Hesiod (cf. *Il.* 1.1, *Od.* 1.1, Hes. *Th.* 1–115 [cf. P. Murray, "Poetic Inspiration in Early Greece", *JHS* 101 (1981) 89–99, E. R. Dodds, *The Greeks and the Irrational* [Berkeley 1951] 80–81]). For invocation of the Muses in Latin literature, cf. Enn. *Ann.* 1–2, Verg. *Aen.* 7.641, Prop. 3.3. Cf. especially Verg. *Ecl.* 8.63: *dicite, Pierides,* [Tib.] 3.1.5 (with Navarro Antolín 103–104). Martial invites them to inspire him with song; cf. 8.3.1–2: *Quinque satis fuerant: nam sex septemve libelli / est nimium: quid adhuc ludere, Musa, iuvat?* For the satirical reutilization of this topos, cf. Hor. *Sat.* 1.5.51–54, Mart. 3.20.1, Iuv. 4.34 (with Mayor 223, Courtney 196). For the Muses bearing responsibility for light poetry, cf. Hor. *Carm.* 2.1.37: *sed ne relictis, Musa procax, iocis / Ceae retractes munera neniae* (cf. 3.3.69–72), Ov. *Am.* 3.1.27–28: *quod tenerae cantent, lusit tua Musa puellae, / primaque per numeros acta iuventa suos,* Stat. *Silv.* 1.5.13: *dum... procax vittis hederisque, soluta / fronde verecunda, Clio mea ludit, AL* 39.1: *iam libet ad lusus lascivaque furta reverti, / ludere Musa iuvat, Musa severa vale.* Cf. A. Kambylis, *Dichterweihe,* 31–51, E. Norden, *Agnosthos Theos,* 204–205. For the use of *ludere* and its derived forms in a literary sense, often in reference to light literature, cf. Catull. 50.2 (with Thomson 325), Verg. *Ecl.* 6.1, 1.10, *Georg.* 4.565, Hor. *Carm.* 1.32.2, Plin. *Epist.* 7.9.9, Mart. 9.26.10 (see *contra* Henriksén 143), 9.84.3, 14.187.1 (with Leary 252) (*ThlL* 7.2.1781.84). Cf. H. Waagenvoort, *Studies in Roman Literature* (Leiden 1956) 30–42, A. L. Spisak, *Terms of Literary Comment in the Epigrams of Martial* (Diss. Chicago 1992) 8–61, *ad* 7.12.9.

victor... redditur: cf. 7.6.8: *invictusque. Victor* in emphatic position, at the beginning of the line. In the same position, see, for instance, Verg. *Aen.* 8.686: *victor ab Aurorae populis et litore rubro,* Ov. *Met.* 9.136: *Victor ab Oechalia Cenaeo sacra parabat, Epist.* 1.57: *victor abes, Catal.* 9.3–4: *victor adest, magni magnum decus ecce triumphi, / victor ...* Especially frequent is the use of this epithet with a verb indicating the victorious home-coming; cf. Bömer[2] 316 *ad* Ov. *Met.* 9.136. Cf. Plaut. *Amph.* 188: *victores... reveniunt domum,* Cic. *Inv.* 2.78: *domum se victor recepit,* Stat. *Theb.* 7.566: *Erythraeis... nuper victor ab oris.* For the use of this epithet in the Roman world, cf. S. Weinstock, "*Victor* and *invictus*", *Harv. Theol. Rev.* 50 (1957) 211–247.

ab Odrysio... orbe: strictly, this alludes to an inland region of Thrace; cf. Liv. 39.53.12, Plin. *Nat.* 4.40, Tac. *Ann.* 3.38. The *Odrysae* (Gr. Ὀδρύσαι) were a Thracian people already mentioned in Herodotus (4.92) and Thucydides

(2.29.2). The term is often used as a synonym of 'Thracian' from Livy and Ovid onwards; cf. Ov. *Ars* 2.130: *Odrysii... ducis*, *Am.* 3.12.32, *Met.* 6.490, Sen. *Thy.* 272–273, Sil. 4.431 (with Spaltenstein 302), 7.570. It is frequently used as an epithet of different gods or heroes; cf., for instance, Mars (Stat. *Theb.* 4.793, 5.173, *Ach.* 1.485), Tereus (Ov. *Rem.* 459, *Met.* 6.490, Sen. *Thy.* 272–273), Boreas (Sil. 7.570), Rhesus (only at Ov. *Ars* 2.130 [with Janka 132]) and Orpheus (Val. Fl. 1.470, 5.99, 5.439, Stat. *Silv.* 5.1.203). In Martial always in reference, not to Thrace, but to the north in general; cf. 7.80.1, 9.93.8 (with Henriksén[2] 142) and 10.70.2. This adjective is also associated with coldness and cruelty (cf. Smolenaars 238–239 *ad* Stat. *Theb.* 7.524). *Orbis* alludes to a part of the *orbis terrarum*; cf. Verg. *Aen.* 7.224 (*OLD s. v.* 13a, *ThlL* 9.2.917.70–918.14). For the expression, cf. 9.93.8: *nomen ab Odrysio quod deus orbe tulit.*

deus: Domitian. Cf. *ad* 7.1.4, 7.2.6 and 7.5.3.

Certa facis: ie, *confirmas.* Periphrastic constructions with *facere* + adjective are characteristic of everyday speech and are attested from the early period in Plautus; cf. *Merc.* 139: *resinam ex melle Aegyptiam vorato, salvom feceris. Certum facere* is rare and essentially poetic; cf. Plaut. *Pseud.* 18, Verg. *Aen.* 3.179, Ov. *Met.* 6.268, 11.415–416, *Fast.* 6.268 (with Bömer 80).

populi... vota: cf. 7.5.3: *votis poscentibus.*

December: with *mensis* omitted, functioning as a personified noun, as often in poetry; cf. Ov. *Fast.* 3.58: *acceptus geniis illa December habet,* Stat. *Silv.* 1.6.5: *multo gravidus mero December.* In Martial, cf. 1.49.19, 4.14.7, 7.28.7, 7.37.6, 7.95.1, 10.5.6 (*ThlL* 5.1.127.19–32).

ingenti... voce: a frequent combination; cf. Verg. *Georg.* 1.477, Liv. 1.31.3, Ov. *Met.* 8.432 (with Bömer[2] 143), Mart. 8.7.3 (*ThlL* 7.1.1539.81–84). For the use of *ingens* in reference to the intensity of the voice, cf. Acc. *Trag.* 392: *ex alto ingenti sonitu et spiritu,* Lucr. 6.1284: *ingenti clamore,* Liv. 42.59.2: *cum ingenti clamore.* In addition, *ingens* is an adjective with epic connotations; cf. K. E. Ingvarsson, "*Ingens* dans la poésie et chez Tacite", *Eranos* 48 (1950) 66–70, J. C. Bramble, *Programmatic Satire,* 157–158. For statistics on the use of this adjective, a favourite of Virgil's, cf. Pease 160 *ad* Verg. *Aen.* 4.89, Helzle 165 *ad* Ov. *Pont.* 4.7.17.

ll. 5–6 Martial congratulates the month of December on bringing the emperor back home; cf. Hor. *Carm.* 4.2.46–47: *'o Sol / pulcher, o laudande' canam recepto Caesare felix.*

Felix sorte tua!: cf. *ad* 7.2.5.

Poteras: imperfect of courtesy; cf. Verg. *Ecl.* 1.79, Ov. *Met.* 1.678–679 (with Bömer[2] 204). Cf. H-Sz 328 § 183.

Iano: originally the god of gates and starting-points in general. By extension, the name then denoted the first month of the year, ie 'January'; cf. Ov. *Fast.* 2.1: *Janus habet finem, cum carmine crescit et annus,* Lucan. 5.5–6: *instabatque dies qui dat nova nomina fastis / quique colit primus ducentem tempora Ianum* (*OLD s. v.* 2b). Martial addressed several pleas to him; cf. 8.2, 8.8,

8.66.9–12, 10.28. Traditionally it was Janus who granted the people's wishes; cf. 10.28.1–2: *Annorum nitidique sator pulcherrime mundi, / publica quem primum vota precesque vocant.* Cf. Speyer, J. S., "Le dieu romain Janus", *Revue de l'Histoire des Réligions* 26 (1892) 1–48.

ll. 7–8 Description of the coming triumph.

Festa... convicia: ie, risqué or even obscene songs or chants sung by soldiers in triumphal processions within the liberal atmosphere that was tolerated on such occasions (cf. Suet. *Iul.* 49.4, D. C. 43.20). Cf. *RE* 7a.509 (Ehlers), Schanz-Hosius 1.21–22), Wille, *Musica romana*, 135–139, J. Guillén, *Urbs Roma*, 3.533. On the nature of these *convicia*, cf. Apul. *Flor.* 12: *si convicia docueris, conviciabitur diebus ac noctibus perstrepens maledictis. Hoc illi carmen est, hanc putat cantionem. Ubi omnia quae didicit maledicta percensuit, denuo repetit eandem cantilenam. Si carere convicio velis, lingua excidenda est aut... in silvas suas remittendus est. Convicium* is a favourite term of Ovid's, with nineteen occurrences. It is not found in Catullus, Lucretius, Virgil, Tibullus or Valerius Flaccus. It appears twice in Propertius and Horace, four times in Statius and once in Juvenal. Twice in Martial (cf. 3.46.9). For the combination, cf. Sen. *Med.* 113–114: *festa dicax fundat convicia fescenninus, / solvat turba iocos*, Lucan. 2.369: *tristis convicia festa maritus.* As is habitual in dactylic metres, it is placed before the sixth foot, except in Ov. *Met.* 13.306, 14.522, and Lucan. 2.369 (*ThlL* 4.873.13–14).

coronatus... miles: in triumphal processions the soldiers wore crowns of laurel leaves, the symbol of victory; cf. Fest. p. 117: *laureati milites sequebantur currum triumphalis ut quasi purgati a caede humana intrarent urbem*, Liv. 45.38.12, 45.39.4, Tib. 2.5.117–118 (with Murgatroyd^2 233): *lauro devinctus agresti / miles*, Ov. *Trist.* 4.2.51, Plin. *Nat.* 16.144: *coronato exercitu.* Cf. *RE* 7a.509 (Ehlers). *Coronare* is a poetic verb, a synonym for the more prosaic *cingere* (*ThlL* 4.992.42–57) and hardly found in prose, particularly before the Augustan period (*ThlL* 4.989.65–990.20).

ludet: a poetic usage; cf. Verg. *Georg.* 4.565: *carmina qui lusi pastorum*, Hor. *Carm.* 4.9.9, Prop. 2.34.85, Ov. *Trist.* 2.538 (*OLD s. v.* 8b, *ThlL* 7.2.1774.81–1775.9).

inter laurigeros... equos: *lauriger* in its proper sense of *laurum gerens, lauro ornatus*; cf. *ThlL* 7.2.1059.31–52. On adjectives in *-ger*, cf. *ad* 7.1.1. In triumphal celebrations the horses were decked with laurel wreaths; cf. Ov. *Fast.* 5.52: *illa coronatis alta triumphat equis, Pont.* 2.1.58: *laeta coronatis Roma videbit equis, Trist.* 2.178 (with Owen 151): *inque coronatis fulgeat altus equis*, 4.2.22: *ante coronatos ire videbit equos*, and, in a metaphorical sense, Prop. 3.1.10: *coronatis... triumphat equis.* Cf. *RE* 7a.503–504 (Ehlers), *ad* 7.6.6.

ll. 9–10 Martial takes advantage of the general atmosphere of permissiveness characterizing the celebration of a triumph to request greater benevolence towards his epigrams on the part of the emperor, who had held the position of *censor perpetuus* since the year 85 (Domitian is already addressed as censor

at 1.4.7; cf. Citroni *intr.* X, n. 2, B. W. Jones, *Domitian,* 106–107. See especially B. W. Jones, "A Note on the Flavians' Attitude to Censorship", *Historia* 21 [1972] 128, and I. Carradice, *Coinage and Finances in the Reign of Domitian* [Oxford 1983] 27–29, for numismatic evidence). The same device is used in 1.4.3: *Consuevere iocos vestri quoque ferre triumphi.* Cf. Ov. *Pont.* 3.3.83–86 (*Amor* encourages him to harbour hope in the emperor's clemency and to use the widespread joy surrounding the celebration of a triumph to present his request): *pone metus igitur: mitescet Caesaris ira, / et veniet votis mollior hora tuis. / Neve moram timeas, tempus, quod quaerimus, instat, / cunctaque laetitiae plena triumphus habet.* Martial uses the reference to the triumph as an appropriate context for his epigrams, as he often does with the Saturnalia celebrations; cf. 11.2, 11.15.12–13. See, for instance, Ov. *Trist.* 2.491: *talia luduntur fumoso mense Decembri.* Cf. M. Citroni, *ICS* 14 (1989) 201–226.

Fas audire: the poet requests permission to indulge in his jokes and banter, a typical feature of proemial epigrams. *Fas* in the profane sense of 'to be permitted', 'to be possible' is a pregnant usage attested from Ovid on; cf. *Met.* 9.385 (with Bömer² 390), *Trist.* 2.213 (*ThlL* 6.293.28).

iocos: refers at first sight to the bawdy jests that were a feature of triumphal celebrations, but strictly speaking alludes to his own poems. For the use of this term to describe his work, cf. 1 *praef.*, 1.35.13, 3.20.5, 4.8.11, 4.10, 4.49.2, 6.82.5, 6.85.10 (with Grewing 550), 7.12.2, 7.28.8, 10.18(17).3, 10.64.2. Cf. *ad* 7.11.4.

levioraque carmina: *levis* is used here as a literary term to refer to the contents of his compositions, in the sense of 'lighter', 'less serious' poems. It refers to lesser, basically playful compositions, ie, *ludi, ioci, nugae,* παίγνια; cf. Cic. *Fin.* 1.7: *sunt illius* (*Lucilii*) *scripta leviora.* In the same sense, cf. Hor. *Carm.* 2.1.40 (with Nisbet-Hubbard² 31), *Sat.* 1.4.53, Ov. *Am.* 1.1.19 (with McKeown 22), 2.1.21, 3.1.41, *Met.* 10.152 (with Bömer² 63), *Trist.* 2.331–332 (with Owen 190), Sen. *Ag.* 334, Stat. *Silv.* 1.4.36. Frequently *levis* has connotations of erotic poetry; cf. Ov. *Met.* 11.154 (with Bömer² 277–278), Calp. *Ecl.* 2.30, Tac. *Ann.* 16.19.2 (*ThlL* 7.2.1212.2–39). Cf. Tarrant 237 *ad* Sen. *Ag.* 334.

lusus: ie, *carmina;* cf. 1.35.12, 4.49.1. Cf. also Ov. *Trist.* 2.223 (with Owen 157–158), Plin. *Epist.* 7.9.9–10. For the emphatic use of synonyms like *iocus* or *lusus,* cf. Catull. 50.5–6, Ov. *Ars* 2.600, *Trist.* 1.9.61–62. Cf. Kißel 772 *ad* Pers. 6.5–6.

amat: the verb is found in the figurative sense, equivalent to *placet,* with an inanimate subject from Cicero on; cf. *Fam.* 9.12.1: *(Baiae) te amant et tibi adsentantur.* Cf. Catull. 62.16, Ov. *Am.* 2.16.41, *Rem.* 143 (*ThlL* 1.1955.58).

9

A distich whose subject-matter places it in the epigrammatic tradition of satirical criticism aimed at lawyers. This theme is present in Greek epigram (cf. *AP* 11.350 [Agath.], 11.376 [Agath]. Cf. F. J. Brecht, *Spottepigramm*, 29). The rhetorical abilities of the *causidici* are attacked for going to both extremes: excess (cf. *AP* 11.141 [Lucill.], Mart. 6.19, 6.35) or spareness (*AP* 11.145, 11.149, 11.151, 16.318, Mart. 1.97, 5.51, 8.17). On this occasion Martial criticizes a lawyer who is lacking in eloquence, in spite of his great knowledge and ability to dig out presumably-convincing arguments. See, for instance, Pliny's opinion of Aquilius Regulus, an *orator non disertus*, in *Epist.* 4.7.4: *exemplo est Regulus. Imbecillum latus, os confusum, haesitans lingua, tardissima inventio, memoria nulla, nihil denique praeter ingenium insanum, et tamen eo impudentia ipsoque illo furore pervenit, ut orator habeatur.*

Note the parallelism with 5.51, which criticizes a wise-looking lawyer's way of speaking. In the same line are 6.19, on a lawyer who talks a great deal but not about anything relevant to the case in which his defendant is involved, and, in particular, 6.61(60), censuring the writings of a poet who is *ingeniosus*, but lacking in *genius* (cf. A. L. Spisak, *TAPhA* 124 [1994] 291–308).

The epigram has a two-part structure: first, a situation is presented (ll. 1–2a) and then an unexpected question is formulated (l. 2b). Other examples of this structure can be found in J. Kruuse, *C&M* 4 (1941) 281. In the seventh book, cf. 7.16, 7.30, 7.35, 7.65, 7.87.

Cascellius is a fictitious character, although the name implies a *causidicus*, as it recalls A. Cascellius, a well-known jurist of the 1st c. BC and contemporary of Cicero's; cf. Hor. *Ars* 369–371: *consultus iuris et actor / causarum mediocris abest virtute diserti / Messallae nec scit quantum Cascellius Aulus*, Val. Max. 8.12.1, Plin. *Nat.* 8.144, Amm. 30.4.11. Cf. *RE* 3.1634–1637 (Jörs). In Martial, there is mention of a dentist with the same name in 10.56.3.

ll. 1–2

sexaginta: an unpoetic term; in Martial, found only here. It is not attested in Catullus, Lucretius, Virgil, Tibullus, Horace, Ovid, Persius or Lucan. Only once in Juvenal; cf. 13.16–17: *qui iam post terga reliquit / sexaginta annos.* The cardinal numbers tend to be avoided in poetry, being replaced by periphrases with distributives; cf. *ad* 7.14.9, Laguna 134 *ad* Stat. *Silv.* 3.1.18, B. Axelson, *Unpoetische W.*, 96–97.

numeret... annos: a periphrastic expression to express age, *numerare* in the poetic sense of 'to number as one's own', that is, 'to have'; cf. 7.14.9, Ov. *Met.* 7.448 (*OLD s. v. numero*, 4).

ingeniosus... disertus: terms in opposition. See a similar opposition in *Rhet. Her.* 4.59: *neque homo indoctus, quamvis sit ingeniosus, ad virtutem potest pervenire.* The contrast between the two skills is a reflection of the more generic tension between *ingenium / ars*; cf. Prop. 2.24b.23 (with Enk[2] 311), Hor. *Ars* 295, Ov. *Am.* 1.15.14, *Trist.* 2.424. See A. Ramírez de Verger-A. Villarrubia, "Historia y poesía en la Oda 4.4 de Horacio", *Faventia* 8 (1986) 49–50, A. L. Spisak, *TAPhA* 124 (1994) 294–298. On *ingenium* and its meaning, cf. especially A. L. Spisak, *Terms of Literary Comment in the Epigrams of Martial* (Diss. Loyola Univ. of Chicago 1992) 69–88. The general tendency was to consider *ingenium* as an innate quality, while *ars* was an acquired skill. Thus, the *ThlL* defines *ingeniosus* as *plenus ingenii, bene natura compositus* (cf. *ThlL* 7.1.1520.55–1521.22). See the definition offered in Cic. *Fin.* 5.36: *prioris generis est docilitas, memoria, quae fere omnia appellantur uno ingenii nomine, easque virtutes qui habent ingeniosi vocantur.* For *ingeniosus* in this sense, cf. Ov. *Ib.* 186: *Aeacus in poenas ingeniosus erit.* Cf. Owen 172 *ad* Ov. *Trist.* 2.288. The suffix *-osus* is one of the most prolific in the Latin of all periods; cf. B. Axelson, *Unpoetische W.*, 61, G. Schönberg, C. Weyman, "Über die lateinischen Adjektiva auf *-osus*", *ALL* 5 (1888) 192–222. It is very frequent in Ovid (cf. J. J. Eschenburg, *Wie hat Ovid einzelne Wörter im Vers verwandt* [Lübeck 1886] 25). Cf. E. Ernout, *Adjectives*, 42. *Disertus* has a similar sense to *facundus, eloquens*; cf. Cic. *de Orat.* 1.94, *Brut.* 196, Catull. 49.1, Hor. *Epist.* 1.19.16, 1.5.19 (*ThlL* 5.1.1377.62). Curiously, it is also found as a synonym for *ingeniosus*, with the meaning of *argutus vel ingeniosus in argumentando*; cf. Cic. *Tusc.* 1.10: *Quia disertus esse possem, si contra ista dicerem* (*ThlL* 5.1.1377.42). Cf. Grewing 146–147 *ad* 6.14.1.

In this epigram Martial condemns the universal vice -both past and present- of being over-concerned about other people's business while neglecting one's own affairs; cf. Ter. *Haut.* 75–76: *Chreme, tantumne ab re tuast oti tibi, / aliena ut cures ea quae nihil ad te attinent?* Pers. 4, especially ll. 23–24: *ut nemo in sese temptat descendere, nemo, / sed praecedenti spectatur mantica tergo!* For the philosophical background, cf. Sen. *Dial.* 4.28.8: *aliena vitia in oculis habemus, a tergo nostra sunt.* Condemnation of this vice is a commonplace already found in Thgn. 421–422: Πολλοῖσ' ἀνθρώπων γλώσσῃ θύραι οὐκ ἐπίκεινται / ἁρμόδιαι, καί σφιν πόλλ' ἀμέλητα μέλει. Cf. Plaut. *Mil.* 993, Catull. 22.20–21, Hor. *Sat.* 2.3.299, Petron. 57. For a curious explanation of why we are so inclined to judge our neighbour rather than see our own shortcomings, cf. Phaedr. 4.10. See also Sall. *Catil.* 5.4, Ov. *Ars* 1.347–350 and Sen. *Contr.* 1 *praef.* 9.

The structure of the epigram is clear: the poet insistently repeats the same idea, with the same words and in the same metrical position -at the end of the hexameter- only to surprise us by twisting the meaning in the last line. Cf. 1.77 (with Citroni 247), 2.18, 2.33, 7.92, 9.97, and 11.47. The technique is typical of Catullus; cf. 78. Cf. also *AP* 5.115 (Phld.), 10.34 (Pall.), 11.216 (Lucill.). Cf. U. Joepgen, *Wortspiele,* 15–16.

Three themes can clearly be distinguished: (1) ll. 1–8 What worries Olus. (2) ll. 9–14 What ought to worry him. (3) ll. 15–16 Conclusion and caustic ending. In the first section, Martial presents different human vices and attitudes which interest Olus, devoting a distich to each. The repetition of the syntagma *quid ad te?* at the end of the hexameters lends a sense of unity to the epigram. In the second, the rhythm picks up and, after a transitional explanatory distich (ll. 9–10), the topics which, in the opinion of the poet, ought to interest Olus are presented line after line while the repeated syntagmata alternate between *hoc ad te pertinet* for the hexameters and the simplified *et hoc* for the pentameters.

The poet addresses Olus, a fictitious individual. Martial mentions him in another four epigrams (cf. 2.68, 3.48, 4.36, 10.54) although no identification is possible. On the common nature of the name Olus, cf. *infra.*

ll. 1–2 The first distich is devoted to sexual practices generally disapproved of at the time and which have given material for gossip to the fictitious addressee of the epigram: a *pathicus* involved in a relationship of *pedicatio* (l. 1) and a *fellator* (l. 2). For the debasing nature of these sexual practices, cf., in Martial, 2.42, 2.51, 2.61, 2.89, 3.28, 3.71, 3.82, 4.48, 5.41. Cf. J. P. Sullivan, *Philologus* 123 (1979) 294. Note the hexameter-ending with three monosyllables; cf. Norden, *Anh. IX,* 448–449, J. Marouzeau, *Stylistique,*

313–316, Austin 61–62 *ad* Verg. *Aen.* 4.132, Fedeli[3] 60 *ad* Prop. 3.1.9–10, Helzle 79–80 *ad* Ov. *Pont.* 4.2.47, W. H. D. Rouse, "Virgil's Rhythms", *CR* 33 (1919) 138–140. The accumulation of monosyllables at the end of the line, with the consequent effect of breaking up the rhythm, makes the personal pronoun stand out; cf. J. Hellegouarc'h, *Le monosyllabe dans l' hexamètre latin* (Paris 1964) 11, 59–61. In addition, Martial does not shun the punctuation break after the fourth foot of the hexameter, generally avoided by the more refined poets. Cf. Friedländer 1.44, n. 2. Cf. G. B. Townsend, "Some Problems of Punctuation in the Latin Hexameter", *CQ* 19 (1969) 330–344.

Pedicatur: *pedicare* is the specific term denoting the action of *mentulam in podicem inserere.* Since the verb is passive here, the subject is the receiver of the action, ie, *pathicus* (cf. P. Pierrugues, *Glossarium eroticum,* 368, J. N. Adams, *LSV,* 123–125, G. Vorberg, *Glossarium,* 445–465, A. Richlin, *Sexual Terms,* 298–299). There is no specific term to denote the role of the individual who is the object of the *pedicatio,* the verb accordingly being in the passive. There is only a term to describe the movements of the passive partner in this act: *cevere*; cf. J. N. Adams *LSV,* 136–137, J. Mussehl, "Bedeutung und Geschichte des Verbums *cevere*", *Hermes* 54 (1919) 387–404, E. Fraenkel, "*Cevere* im Plautustext", *Sokrates* 8 (1920) 14–19. Martial uses the same term, *pedicare,* in the passive voice to refer to the *pathicus* in 3.95.13, 6.56.6, 7.62.5, 9.69.2, 10.64.6. It is first attested in Catullus, where it is found three times; cf. 16.1, 16.14, 21.4. In Martial it is found eighteen times (together with five instances of *pedico, -onis),* five in the *Priapea* (with one case of *pedico, -onis*; cf. also the letter-play in *Priap.* 5 and 67) and in inscriptions. For the etymology, derived from the Greek παιδικός, cf. Walde-Hofmann 2.233 *s. v.* and, *contra,* F. B. Bücheler, *Kleine Schriften* (Leipzig 1915–1930) 1.104–105.

fellat: obscene term denoting the sexual stimulation of the male member with the tongue, ie, *mentulam lingere* (cf. P. Pierrugues, *Glossarium eroticum,* 214–215, G. Vorberg, *Glossarium,* 183–185, J. N. Adams, *LSV,* 130–134). This was one of the most strongly condemned sexual acts in antiquity. The act is degrading, not for the individual to whom it is carried out, but for the one administering it, so much so that it became lexicalized in the context of an obscene threat; cf. Catull. 16.1: *Pedicabo ego vos et irrumabo.* Cf. *ad* 7.55. The mouths of those carrying out the practice were considered to become impure as a result; cf. 10.22. Practitioners, who are in effect *pathici* in a relationship of *irrumatio,* are the objects of continual derision; cf. 1.94, 2.28, 2.50, 2.54, 2.61, 2.72, 2.87, 2.88, 3.80, 4.84, 6.69, 11.45. The term is found eleven times in Martial (previously, *sensu obscaeno,* only once in Catullus [cf. 49.1]), and in the inscriptions (eg, thirty-seven times in the index to *CIL* 4). It originally had no sexual connotations and is thus found used neutrally in, for instance, Varro *Men.* 261, 476, Macr. *Sat.* 7.16.25 and Cael. Aur. *Acut.* 2.21. Cf. W. A. Krenkel, "*Fellatio* and *irrumatio*", *WZRostock* 29 (1980) 77–80, "Tonguing", *WZRostock* 30 (1981) 37–54.

Linus: Pinus γ Scriverius. The reading of γ is not acceptable *metri causa*; cf. Heraeus XLII *a. l.* Moreover, Pinus is not found in Martial, whereas Linus is used seven times, including 11.25, also of a *lingua male utens*, in this case *pro mentula*. It is also, like Eros, a mythological name; cf. Enk[2] 183 *ad* Prop. 2.13.8. The name is, however, a rare one; cf. Howell 277 *ad* 1.75.

Ole: popular proper name, applied here to a fictitious character, with syncope of the diphthong *au*; cf. M. Bassols, *Fonética*, 75–76 § 107. It is found in inscriptions; cf. *CIL* 1.1210.4.

quid ad te: the repetition of syntagmata or complete lines is a common stylistic feature in Catullus and, by way of imitation, in Martial (cf. V. Buchheit, *Hermes* 90 [1962] 39, E. Siedschlag, *Form von Martials Epigrammen*, 121–124). The omitted verb *attinere* is understood, a typical feature of popular speech; cf. J. B. Hofmann, *Latín familiar*, 254–256 § 156.

de cute: a rare term in poetry, not used by Lucretius, Virgil or Tibullus. Twelve times in Martial; cf. Citroni 248 *ad* 1.77.5. The *ThlL* includes it *sensu obscaeno, de praeputio vel pene* (*ThlL* 4.1578.73). However, it is better to take it, as A. E. Housman adroitly proposed (cf. *Class. Pap.*, 1182 [= *Hermes* 66 (1931) 410]), as a recreation of the proverb *de suo vel alieno corio ludere*, especially since, as he states, the *mentulae* of those mentioned play no part in the acts described. For the proverb, cf. 3.16.4–6: *ut velles corio ludere, Cerdo, tuo. / lusisti corio: sed te, mihi crede, memento / nunc in pellicula, Cerdo tenere tua*, Apul. *Met.* 7.11: *non rursum recurres ad asinum et rursum exitium mihi parabis? re vera ludis de alieno corio.* Cf. A. Otto, *Sprichwörter*, 92 § 432, R. Tosi, *Dizionario*, 714 § 1600.

ille vel ille: the repetition of the same demonstrative pronoun, instead of the *hic / ille* alternation, is a feature of the colloquial language already present in Plautus and Terence (cf. Ter. *Phorm.* 332 [with Dziatzko-Hauter 130]) and habitual in poetry; cf. Catull. 61.34, Verg. *Ecl.* 4.56, *Aen.* 12.431, Hor. *Sat.* 1.1.112 (with Lejay 27), *Epod.* 2.31, 5.97, *Ars* 439, Ov. *Am.* 1.8.84, *Fast.* 5.188. In prose it is attested only from Livy on, influenced by *Rhet. Her.* 2.40 and Cic. *Inv.* 1.99 (*ThlL* 7.1.345.71).

ll. 3–4 Lust satisfied by means of money is the theme of the second distich.

Centenis... milibus: in the sense of an indeterminate high number. In 2.63.1, the payment of an identical sum to satisfy one's sexual needs is condemned as excessive. It is a high price, presented hyperbolically, and the equivalent of what was paid for top-ranking *pueri delicati* (cf. J. L. Ramírez Sádaba, "Utilidad de los datos cuantitativos transmitidos por Marcial para una historia económico-social", *Actas* 2.160). Cf., in the same context of sexual commerce, 9.4.1, 10.29.6, 11.29.5. Cf. also *CIL* 4.2193: *Arphocras hic cum Drauca bene futuit denario.* For prostitutes' tariffs, cf. *RE* 15.1.1025–1027 *s. v. meretrix* (K. Schneider). For the use of the ablative of price, cf. H-Sz 129 § 80.

futuit: an obscene term, rarely found outside Martial and inscriptions: twice in Catullus (cf. Catull. 71.5 and 97.9, without counting the terms de-

rived from *futuere*; cf. Catull. 6.13, 29.13, 32.8, 37.5, 41.1), once in the *Satires* of Horace (cf. *Sat.* 1.2.127) and five times in the *Priapea* (cf. 13.1, 26.7, 57.6, 58.4, 63.16), in contrast to fifty times in Martial. Cf. J. N. Adams, *LSV*, 118–122, E. Montero Cartelle, *Latín erótico*, 121–124, G. Vorberg, *Glossarium*, 203–204, P. Pierrugues, *Glossarium eroticum*, 232–233, Grewing 233 *ad* 6.31.2.

Matho: a fictitious character. This is a *cognomen* of the *gens Pomponia* and the *gens Naevia* (cf. *PIR*² M 364). He is mentioned in Martial and Juvenal. In Martial, first in a friendly way (cf. 4.79, 6.33 [with Grewing 240–241]) but then in a hostile tone (apart from this example, cf. 7.90, 8.42, 10.46 and 11.68). Juvenal mentions him as a successful lawyer in 1.32–33 and as a bankrupt in 7.105–149. Cf. also Iuv. 11.34. For the name, cf. Shackleton Bailey 1.454 *ad* Cic. *Fam.* 9.25.3, J. Fergusson, *Prosopography*, 150–151.

propterea: with the exception of Lucretius (over fifty times), this is the only appearance of this adverb in the whole of Latin poetry; cf. B. Axelson, *Unpoetische W.*, 80. Much the same can be said of *ideo* at 6.5.4 (with Grewing 101).

pauper erit: cacophonic repetition of the end of one word at the beginning of the following one; cf. Isoc. *frg.* 4, *Rhet. Her.* 4.12.18, Quint. 9.4, Serv. *Aen.* 2.27. Such repetitions, however, are quite common even in elevated poetry. There are numerous examples in Ovid and Virgil's *Aeneid* (cf. Norden 50 *ad* Verg. *Aen.* 6.88) -although in contrast there are very few in his *Eclogues* and *Georgics*- as well as in the *Odes* of Horace. Cf. Pease 126 *ad* Verg. *Aen.* 4.47, Bömer² 265 *ad* Ov. *Met.* 2.97, 2.438 *ad* Ov. *Met.* 15.697, Fedeli² 122–123 *ad* Prop. 1.3.16, Van Dam 99 *ad* Stat. *Silv.* 2.1.49.

ll. 5–6 In the third distich, Martial censures social occasions which go on for too long. In Rome it was normal for *comissationes* to last until dawn (cf. J. Marquardt, *Privatleben*, 1.300); cf. Cic. *Sen.* 46.14: *conviviumque vicinorum quotidie compleo, quod ad multam noctem, quam maxime possumus, vario sermone producimus*, *Pis.* 67: *ubi galli cantum audivit, avum suum revixisse putat: mensam tolli iubet*, Hor. *Sat.* 1.3.17–18: *noctes vigilabat ad ipsum / mane, diem totum stertebat*, Prop. 3.10.21: *sit mensae ratio, noxque inter pocula currat*, Iuv. 8.11–12: *si dormire incipis ortu / luciferi, quo signa duces et castra movebant?* Suet. *Nero* 27: *epulas a medio die ad mediam noctem protrahebat.*

In lucem: ie, 'until dawn', with *lux* as brachylogy for *prima lux*, in the metaphorical sense of 'dawn'; cf. Verg. *Aen.* 9.337–338: *si... / aequasset nocti ludum in lucemque tulisset*, Hor. *Carm.* 3.8.13–15: *sume, Maecenas, cyathos amici / sospitis centum et vigiles lucernas / perfer in lucem*, Ov. *Pont.* 1.5.45: *nec iuvat in lucem nimio marcescere vino*, Sen. *Nat.* 4.13.6: *cenis usque in lucem perductis*, Petron. 73.6: *usque in lucem cenemus* (*ThlL* 7.2.1908.38–72, 1910.32–52, *OLD* s. v. 2b). For *in* with the pregnant sense of *usque ad*, cf. *ThlL* 7.1.752.33–80.

cenat: a term from everyday speech found in poetry only in the minor genres: one example in Catullus, three in Lucilius, ten in Juvenal and Horace, and forty-seven in Martial (*ThlL* 3.783.47).

Sertorius: a fictitious individual, only found in vituperative epigrams (cf. 2.84, 3.79). Juvenal also uses the name in Iuv. 6.142. It is a common Roman *gens* name; cf. *RE* 2a.1746–1753. It is also the *cognomen* of a former governor of Bilbilis, Quintus Sertorius, who, in an act of rebellion against Rome, took the city in the year 77 BC because it wished to remain faithful to the capital. Martial always uses his *cognomen* in a derogatory manner, as befits an outlaw; on this historical character, cf. A. Schulten, *Sertorio* (Barcelona 1949), especially 132.

tota... nocte: the use of the ablative to express duration, instead of the accusative of extent in time, a use already found in Catullus (cf. 109.5), becomes generalized in the postclassical period. Cf. E. Löfstedt, *Philologischer Kommentar zur Peregrinatio Aetheriae* (Uppsala 1936) 52–56 (*ad* 2.2), K-St 2.1.284 § 71 and 360 § 79, H-Sz 41 § 46 and 148 § 87, Ernout-Thomas 31, Bassols 1.52–53 § 40 and 149–150 § 134. For the expression, cf. 9.67.1, 9.68.9, 12.12.1, 12.65.1, Caes. *Gall.* 1.26.5.

stertere: *sensu proprio* means 'to snore': here, by metonymy for *dormire*, to express deep, uninterrupted sleep; cf. Lucr. 3.1084, Pers. 3.3–4 (with Kißel 376), Petron. 87.1. It is a term characteristic of everyday language, found in comedy and the popular genres; cf. Ter. *Eun.* 1079, Plaut. *Asin.* 872. In poetry, it is not found in Catullus, Virgil (cf. *Aen.* 9.326 [with Dingel 144]: *toto proflabat pectore somnum*, and see Servius *a. l.*: *periphrasis est, ne verbo humili stertentem diceret*), Propertius (cf. 1.3.7: *talis visa mihi mollem spirare quietem*), Lucan or Statius; three times in Horace (cf. *Sat.* 1.5.19, 1.3.18, *Epist.* 2.2.27 [with Brink 282]) and Persius (cf. 3.3, 3.58, 5.132), once in Lucretius (cf. 3.1048) and Juvenal (cf. 1.57), twice in Ovid (cf. *Am.* 2.2.24, *Epist.* 8.21) and three times in Martial (cf. 3.82.29, 11.104.15).

ll. 7–8 Finally, the poet concerns himself with those who are slow to pay off their debts.

Septingenta: ie, *septingenta sestertia*, with ellipsis (cf. H. Lausberg, *Elementos*, 156 § 317). It is an adjective of number, in Martial found only here. It is not attested in Catullus, Lucretius, Virgil, Horace, Ovid, Persius, Lucan, Statius or Juvenal. Cf. *ad* 7.9.1.

Tito: a common Roman *gens* name, here in an indefinite sense, ie, *cuiquam.* It is also found in 1.17 and 7.59.

debet: *debere* in the sense of 'to owe', with the sum or object expressed, is characteristic of legal language. It is found in prose and comedy (*ThlL* 5.1.86.19–55). In poetry, apart from early comedy, only in Martial; cf. Citroni 266 *ad* 1.85.4.

Lupus: fictitious name used on a number of occasions by Martial; cf. 7.55.4, 9.2, 11.18, 11.55, 11.108. In 10.48.6, where an individual with this name is invited to dinner together with Arruntius Stella, Canius Rufus, Flaccus and Nepos, he is an actual friend of Martial and a lover of literature. Cf. also 5.56. Kay (cf. 249 *ad* 11.88.1) argues for the identification of both characters with the Lupus of 11.88.1, given that he is the addressee of the

epigram. This completely gratuitous reasoning is also applied to 10.40 and 6.79. Cf. *RE* 13.1851 (Stein), *PIR*² L. 421, *Index nominum* in the edition by D. R. Shackleton Bailey 509, and J. Garthwaite, *Ramus* 22 (1993) 98, especially n. 45. For *cognomina* derived from fauna, cf. I. Kajanto, *Cognomina*, 84–88.

Assem: the smallest unit in the Roman monetary system, which suffered continual devaluation. By Cicero's time it was already a worthless coin; cf. *RE* 2.1508–1511 (Kubitschek). It is used to express the lowest possible value; cf. Catull. 5.3, 10.8, 42.13, Hor. *Sat.* 1.6.13, *Priap.* 8.3 (with Goldberg 86), Pers. 1.88, Sen. *Epist.* 123.11, Petron. 57. Cf. A. Otto, *Sprichwörter*, 39 § 175. For the idea, cf. English expressions of the type 'I wouldn't lend him a penny'.

ne dederis credideris ve: reiterative *congeries* (cf. H. Lausberg, *Elementos*, 54–55 § 80). Note the marked homoeoteleuton. The use of synonyms is a feature of Latin whose origins lie in formulae of the *sermo ritualis*; cf. H-Sz 786–789 § 37. Here we have perfect subjunctives functioning as negative imperatives. The perfect subjunctive form to express a prohibition is, in general, infrequent in poetry, and common only in Ovid and Martial. In prose, it is often used in Cicero's letters, Sallust and Livy, but never in Caesar. In the silver period such negative commands are avoided in Pliny and Petronius, whereas they are regularly used in Seneca and Tacitus. Cf. H-Sz 336 § 186, Bassols 1.319 § 346. *Dare* in the pregnant sense of 'to give out money at interest'; cf. 3.41(40).1 (*OLD s. v.* 6b, *ThlL* 5.1.1663.76–1664.29). *Credere* in the sense of 'to lend money' is a very common use in comedy and the letters of Seneca. Apart from its use in comedy, in poetry it is only found -with the exception of one example in Persius (cf. 5.79–80)- in the works of Martial (cf. also 10.19[18].2) (*ThlL* 4.1129.80–1130.81).

ll. 9–14 In contrast with what really interests Olus, Martial now confronts him with the issues that ought to concern him. Ending the pentameter with a monosyllable is rare (cf. A. G. Harkness, "The final monosyllable in Latin prose and poetry", *AJPh* 31 [1910] 154–174); in Martial, cf. 1.32.2, 7.75.2, 10.17(16).8, 12.46(47).2. Cf. M. Platnauer, *Elegiac Verse*, 24, Luque, *Dístico elegíaco*, 68, n. 279, R. Mª Marina Sáez, *La métrica*, 184–187.

Illud... quod: subordinate clause introduced by *quod* specifying a demonstrative pronoun contained in the main clause; cf. 7.24.8, 7.62.6, 11.64.2. Cf. K-St 2.2.274 § 192.

quodque... curae... esse tuae: a variant of the usual double dative expression *hoc est tibi curae*; cf. Plaut. *Men.* 761: *haec res mihi in pectore... curaest*, Cato *Orat.* 163: *quo mihi nunc magnae curae est.* The phrase is common in the letters of Cicero; cf. *Att.* 4.16.4 (*ThlL* 4.1456.60–1457.9). Cf. also Ov. *Am.* 3.2.8: *ergo illi curae contigit esse tuae?* Formally it is a dative of purpose with omission of the personal pronoun, which is replaced by a possessive; cf. H-Sz 98–99 § 68.

pro togula: diminutive of *toga*. In poetry, not found outside Martial; cf. 3.30.3, 4.26.4, 4.66.3, 5.22.11, 6.50.2, 9.100.5, 12.70.2. Rare in prose; cf. Cic. *Pis.* 55, *Att.* 1.18.6.

Quadrantem: literally, 'the fourth part of an *as*'. Here figuratively in the sense of 'the smallest sum'; cf. 2.44.9: *et quadrans mihi nullus est in arca* (Forcellini 5.8 § 11).

nemo: a term rarely used in poetry with the exception of Martial (thirty examples), Juvenal (thirty-five occurrences) and the tragedies of Seneca (forty cases). Cf. Citroni 129 *ad* 1.40.2, Goldberg 179 *ad Priap.* 32.8, B. Axelson, *Unpoetische W.*, 76.

Uxor: the original term denoting a married woman. In Martial it is used sixty-two times, being by far the word most widely used in the sense of 'wife'. It almost always has negative and/or obscene connotations (cf. J. del Hoyo Calleja, in *Actas* 2.115). It is not found in epic poetry apart from one case in Lucan (cf. 3.353). Cf. B. Axelson, *Unpoetische W.*, 57–58, J. N. Adams, *Glotta* 50 (1972) 249–250, P. Watson, *CQ* 35 (1985) 431–432.

moecha: 'adulteress' (Gr. μοιχάς), a vulgar term suited only to the lower genres. Especially frequent in comedy (fifteen times in Plautus and four in Terence). Four examples in Catullus and one in Horace (cf. *Carm.* 1.25.9) and Propertius, as compared to twelve in Juvenal and twenty-nine in Martial. Cf. Citroni 238 *ad* 1.74.1, Grewing 83 *ad* 6.2.5. The term is rare in classical prose, with just one example in the letters of Cicero; cf. *Fam.* 8.7.2: *Se⟨r⟩vius Ocella nemini persuasisset se moechum esse nisi triduo bis deprehensus esset.* Cf. S. Treggiari, *Roman Marriage. Iusti Coniuges from the Time of Cicero to the time of Ulpian* (Oxford: Univ. Press, 1993[2]) 263–264.

Poscit... dotem: the dowry was the economic contribution made by the father of the bride to the groom on the occasion of the wedding; cf. Cic. *Top.* 23: *cum mulier viro in manum convenit, omnia quae mulieris fuerunt, viri fiunt dotis nomine.* Cf. *RE* 5.2.1580–1595 (Leonhard), J. Guillén, *Urbs Roma,* 1.143–147. The daughter can claim it, although there is no legal obligation on the father. Consider the surprise this practice arouses in Terence, for whom it is a sign of the moral degeneration of his time; cf. *Phorm.* 647: *inventast quae dotem petat.* On the dowry within the Roman legal system, cf. J. A. Crook, *Law and Life in Rome* (London 1967) 104, "Women in Roman Succession", in B. Rawson, ed., *The Family in Ancient Rome: New Perspectives* (New York 1986) 59, R. P. Saller, "Roman Dowry and the Devolution of Property in the Principate", *CQ* 34 (1984) 195–205, J. F. Gardner, *Women in Roman Law and Society* (London 1986) 97.

filia grandis: ie, of marriageable age; cf. Plaut. *Aul.* 191: *virginem habeo grandem,* Cic. *Clu.* 11: *grandem... et nubilem filiam,* Varro *Ling.* 5.14. Girls were considered to be fit for marriage when as young as eleven or thirteen; cf. Iust. *Inst.* 1.22 *praef.* Cf. M. K. Hopkins, "The Age of Roman Girls at Marriage", *Population Studies* 18 (1965) 309–327, C. J. Dieis, "The Age of Menarche in Classical Greece and Rome", *Human Biology* 4.1 (1969) 125–132, J. Guillén,

Urbs Roma, 1.128. Unmarried daughters of this age were a cause for concern for the *pater familias*; cf. Ov. *Rem.* 571: *filius hunc miles, te filia nubilis angat. Grandis* here as a synonym for *adultus*; cf. *ThlL* 6.2.2180.34–49.

ll. 15–16 Conclusion of the epigram, with *aprosdóketon* reserved for the final word.

quindecies: used here in an indefinite sense, for an indeterminate number: cf. 11.6.13: *quindecim poetae.* Not found in poetry before Martial.

11

An epigram in hendecasyllables, probably intended as a dedication for a manuscript copy of a book or a number of epigrams in the form of a *libellus* for his friend Pudens.

In the absence of the printing press, the authors of antiquity were obliged to correct all the copies of their works by hand if they were to reach the public as close to perfect as possible. Correction was an arduous task. Some corrected their own work (cf. Gell. 15.6.2, Plin. *Epist.* 4.26.1) or that of friends (cf. Cic. *Att.* 2.16.4, 1.13.5, Plin. *Epist.* 7.20). For the nature of these corrections, cf. Hor. *Ars* 446–447: *incomptis adlinet atrum / transverso calamo signum,* Ov. *Pont.* 1.5.15–18: *cum relego, scripsisse pudet, quia plurima cerno / me quoque, qui feci. iudice digna lini. / Nec tamen emendo, labor hic quam scribere maior, / mensque pati durum sustinet aegra nihil.* The authors could count on the help of copyists (*librarii,* cf. Cic. *Att.* 13.44.3, 12.6.3, Gell. 15.6.2), who unfortunately were also capable of making mistakes. Martial himself strongly criticizes the distribution of copies of his works containing errors; cf. 2.8, especially ll. 1–4. Given the conditions under which books were distributed, as time passed the originals increased in value in comparison with the copies, since they were written in the author's own hand and could therefore be assumed to be free from error and interpolation (cf. 9.99.6–10). Cf. Fronto 1.7.4: *Quid tale M. Porcio aut Q. Ennio aut C. Graeccho aut Titio poetae? Quid Scipioni aut Numidico? Quid M. Tullio tale usu venit? quorum libri pretiosiores habentur et summam gloriam retinent, si sunt a Lampadione aut Staberio aut... [Tirone] aut Aelio... aut Attico aut Nepote. Mea oratio exstabit M. Caesaris manu scripta.* On this passage, see M. McDonell, "Writing, copying and autograph manuscripts in Ancient Rome", *CQ* 46 (1996) 477–482.

It was also common for friends or critics to ask an author to revise their own copies of his work. See, for instance, Plin. *Epist.* 4.26.1: *Petis ut libellos meos, quos studiossime comparasti, recognoscendos emendandosque curem,* Porph. *Plot.* 19. For a description of this process, though with reference to a later period, cf. L. Pernot, *La rhétorique de l'Éloge dans le monde gréco-romain* (Paris 1993) 1.467–469.

This epigram, along with 7.17, has been used to defend the argument that there were a number of re-editions of Martial's work published by the author himself (cf. Friedländer 93, Duff, *CR* 17 [1903] 220–221, M. Citroni, *Maia* 40 [1988] 36).

The epigram has a two-part structure: (1) ll. 1–2 The poet presents the situation, referring to a suggestion made by a patron-friend, who has asked him to revise and correct his epigrams, in order to eliminate mistakes and, no doubt, give them an added touch of distinction. (2) ll. 3–4 Martial replies

with an *aprosdóketon*, revealing Pudens' true intentions: to have a corrected, that is, a more valuable copy of his work.

For this structure, in which a proposition (*expositio*) is set out and a comment (*conclusio*) offered, cf. examples from Martial in J. Kruuse, *C&M* 4 (1941) 280.

Martial addresses his friend Aulus Pudens, who is not known from other authors. The *gens* name is otherwise unknown. *Praenomen* and *cognomen* are found together in 6.58.1 and 6, and 7.97.3. Born in Sarsina (cf. 7.97.2), he must have enjoyed a lasting friendship with Martial. He was obviously a lover of literature and a great enthusiast of Martial's work (cf. 8.63). In 4.29 and 9.81 (with Henriksén[2] 106–107) the poet also addresses him in epigrams on a literary theme. Cf. Citroni 101–102 *ad* 1.3, *RE* 22.2.1974 (Lammert), *PIR*[2] 2 (Stein), M. Citroni, *Maia* 34 (1982) 247–257.

Bibliography: on Aulus Pudens, cf. M. Citroni, *Maia* 34 (1982) 247–257; for the copyists and the work of Martial, cf. Birt, *Antike Buchwesen*, 355–356, L. Valmaggi, *Rivista di Filologia* 30 (1902) 432–434, M. W. Dickie, *PLLS* 3 (1981) 183–208, especially 193–195.

ll. 1–2

Cogis: ie, *adducis me ut aliquid faciam, moves.* A rare use; cf. Enk 47 *ad* Prop. 1.4.2, Rohstein 84 *a. l.*, Bömer[2] 415 *ad* Ov. *Met.* 2.751. The attenuated sense is that of 'asking insistently', as in 1.17.1 (with Citroni 69), 1.106.2, 1.69.6, 11.76.1. Cf. Hor. *Epist.* 1.9.2: *cum rogat et prece cogit.* Cf. D. R. Shackleton Bailey, *Propertiana*, 61. For Horace, a good critic is one who presses for the poem's defects to be corrected; cf. Hor. *Ars* 438–441 (with Brink 412–413): *Quintilio si quid recitares, 'corrige sodes / hoc' aiebat 'et hoc': melius te posse negares, / bis terque expertum frustra: delere iubebat / et male tornatos incudi reddere versus.*

calamo manuque nostra: ie, 'in my own hand', with *manus* in the secondary, extended sense of 'handwriting'; cf. Cic. *Catil.* 3.10: *cognovit et signum et manum suam*, Ov. *Ars* 3.496: *ne teneat geminas una tabella manus* (*OLD s. v.* 19b, *ThlL* 8.357.16–50). *Calamus* is a Greek loanword (κάλαμος). The meaning of 'writing instrument' is a secondary one (*ThlL* 3.122.65). They were reed-pens which generally came from Egypt (cf. 14.38) or Cnidus (cf. Plin. *Nat.* 16.157). The term is found in poetry in this sense from Horace on; cf. *Sat.* 2.3.7, *Epist.* 2.1.113, *Ars* 447. Cf. *RE* 6.2.2098–2100 (Wünsch). *Noster* in place of the singular *meus* is a poetic plural. The use of the first person plural for the singular is attested from Ennius on (cf. *Ann.* 377). Cf. J. B. Hofmann, *Latín familiar*, 201–202 § 126, K-St 2.1.87–88 § 24, H-Sz 19–20 § 30, Bassols 1.27 § 16. It is widely found in all genres. Psychological and stylistic reasons have been put forward to explain it; cf. Fordyce 394 *ad* Catull. 107.3, Navarro Antolín 155–156 *ad* [Tib.] 3.2.5. The combination of possessive pronouns in both singular and poetic plural (*me... nostrae*) with no apparent change of reference is a common feature in poetry; cf. Catull. 68b.132, 91.1–2, 100.5–7. It is particularly frequent in Propertius (cf. Rohstein 55–56 *ad* Prop. 1.1.33)

and Ovid (cf. Bömer[2] 232 *ad* Ov. *Met.* 1.772). For this use, see W. S. Maguinness, "The Singular Use of *nos* in Virgil", *CQ* 35 (1941) 126–135, Fordyce 394 *ad* Catull. 107.3–4 (with bibliography), Barrat 53 *ad* Lucan. 5.158.

emendare meos... libellos: *emendare* in reference to correcting a work of literature is an Ovidian usage; cf. *Pont.* 1.5.17, *Trist.* 1.7.39–40, 4.10.62. Cf. Cic. *Att.* 2.16.4, Plin. *Epist.* 4.26.1, Porph. Hor. *Sat.* 1.10.53. Cf., with the same meaning, Hor. *Epist.* 2.1.71 (with Brink 120): *emendata (carmina)* (*ThlL* 5.2.462.11–463.26). Martial may be playing with his friend's *cognomen*: *Pudens* (etymologically 'modest', 'chaste') and *emendare* may have moralizing connotations, ie, *obscaena supprimere.* The same expression is found in 6.64.6 (with Grewing 411). Cf. also 4.10.8–9. Correction of a literary work is considered an obligation; cf. Varro *Ling.* 9.16: *verba... quae... sine offensione commutari possunt, statim ad rationem corrigi oportet,* Quint. 2.2.7: *In emendando quae corrigenda erunt non acerbus.* Quintilian, for his part, recommended not going too far in correcting speeches (cf. Quint. 10.4.4), whereas Pliny the Younger corrected his originals time and time again, and had others do the same (cf. *Epist.* 5.10.3, 7.12.2, 9.35.2). On authors correcting their own work, cf. Cic. *Att.* 13.48.2: *laudationem Porciae tibi misi correctam,* Ov. *Pont.* 4.12.25: *saepe ego correxi sub te censore libellos.*

ll. 3–4 A joyous exclamation typical of ordinary speech; cf. J. B. Hofmann, *Latín familiar,* 27 § 23. For epigrams ending in an exclamation, cf. E. Siedschlag, *Form von Martials Epigrammen,* 102, n. 4.

O quam... nimium: *o quam* + adv. is frequent. In book 7, cf. 31.7. Cf. also 6.58.3 (with Grewing 374): *o quam paene...*, and 1.12.6: *heu quam paene...* The use of the interjection *o* to introduce exclamations is normal from Plautus onwards, becoming general practice from Tibullus (cf. D. O. Ross, *Style,* 49). In Martial, the three uses of *o* are found: (1) with a vocative; cf. 2.33.4: *o Philaeni,* (2) with an accusative of exclamation; cf. 2.65.3: *o grande fati crimen! o gravem casum!* and (3) introducing exclamatory clauses; cf. 7.15.3 (*infra*). For this classification, cf. G. Lodge, *Lexicon Plautinum* (Leipzig 1904–1933), *s. v.*

probas amasque: *congeries* (cf. H. Lausberg, *Elementos,* 54–55 § 80), with *amare* in the extended sense of *favere,* attested as early as Ennius (cf. *Ann.* 269) (*ThlL* 1.1952.76–1953.81). Cf. *ad* 7.76.6, 7.97.10. The two verbs are also found together in *Rhet. Her.* 4.2.1 and Ov. *Trist.* 1.5.40.

archetypas: an adjective of Greek origin (ἀρχέτυπος), rare in Latin and first attested in Varro *Rust.* 3.5.8: *archetypon inventoris nostri ornithotrophion M. Laeni Strabonis.* In Martial, apart from here, it is found another six times (cf. 8.6.1, 8.34.1 and 2, 12.69.2, and 14.93 (*lemm.*) [with Leary 153]), referring in all cases to works of art or household items, except in 12.69.2, where it refers to *amicos,* from its original sense. Cf. Iuv. 2.7 (with Courtney 124): *iubet archetypos pluteum servare Cleanthas.* Only here is it found as an epithet for literary works, in the sense of the author's own originals or manuscripts. For a late reference, cf. Atil. *Gramm.* 6.294.5: *cetera partim in*

Horatio recognosces, partim in archetypis auctorum libris. In relation to a work of literature, but in the sense of *exemplar*, cf. Plin. *Epist.* 5.15.1: *ab hoc archetypo* (ie, *versibus tuis*) *labor et decido* (*ThlL* 2.460.13–47). Cf. in general *RE* 2.460.59 (Diatzko).

nugas: ie, 'occasional poems' or 'epigrams'; cf. Catull. 1.4 (with Fordyce 85, Thomson 198), Hor. *Epist.* 1.19.42, *Ars* 322 (with Brink 347). Martial refers to his poems as *nugae*, in imitation of Catullus, on several occasions (1.113.6, 2.1.6, 4.10.4, 4.72.3, 4.82.4, 5.80.3, 6.64.7–8, 7.26.7, 7.51.1, 8.3.11, 9 *praef.* 2, 10.18.4, 12 *praef.*, 13.2.4, 14.183.2). It is a literary device to attract the goodwill of the listener (*captatio benevolentiae*), and to the same end Martial frequently uses pejorative terms to allude to his own work, referring with false modesty to their insignificance; cf. terms such as *lusus, nugae, ioci, leves versus.* The practice is consistent with the regard in which his contemporaries held the epigrammatic genre; cf. Plin. *Epist.* 1.16, 3.21, 4.3, Stat. *Silv.* 1 *praef.*, Tac. *Dial.* 10.4. In book 7, also in 26.7 and 51.1. The term is not common in poetry. For examples, cf. Citroni 346 *ad* 1.113.6. In Martial it is found twenty times. On the term itself, cf. A. L. Wheeler, *Catullus and the Tradition of Ancient Poetry* (Berkeley 1934) 50–58, B. W. Swann, *Martial's Catullus*, 47–55, K. Quinn, *The Catullan Revolution* (Ann Arbor 1971 [repr.]) 12–16, A. L. Spisak, *Terms of Literary Comment in the Epigrams of Martial* (Diss. Chicago 1992) 8–61. On the terms used by Martial to allude to his own work, cf. also E. Medina Rincón, "La naturaleza del epigrama según Marcial", *Actas del VIII Congreso de Estudios Clásicos* (Madrid 1994) 2.753–758, A. J. Boyle, "*Martialis redivivus*: evaluating the unexpected classic", *Ramus* 24 (1995) 85–86.

Martial defends the inoffensiveness of his epigrams against those who publish their own aggressive works under Martial's name. To relinquish personal attacks was an established convention in satire from early times; cf. Lucil. *frg.* 1008–1038, Hor. *Sat.* 1.4.65–85, 2.1.39–44, Pers. 1.119 and Iuv. 1.150. This is the materialization of the topos of the defence of one's own work against malicious tongues; cf. J. C. Bramble, *Programmatic Satire*, 190–204, M. W. Dickie, "The Disavowal of *Invidia* in Roman Iamb and Satire", *PLLS* 3 (1981) 183–208. It is a recurring topic in Martial: cf. 1 *praef.* 2, 5–8, 5.12.2, 10.33.4.

Epigram, for its part, was traditionally a genre of criticism (cf. K. Prinz, *M. und griechische Epigr.*, 21–22, F. J. Brecht, *Spottepigramm*, 4–6). Thus Catullus openly admits to writing hurtful poems (cf. Catull. 36.5, 40.2, 54.6) and there are indeed clear examples of personal invective in his work; cf. Catull. 11, 16, 36. Pliny is also criticized for writing personal attacks; cf. Plin. *Epist.* 10.3.1. For this type of 'critical' poetry, cf. A. Kurfess, "Invectivenpoesie des römischen Altertums", *Jahrsb. Phil. Ver. Berlin* 42 (1916) 187.

The epigram is divided into three sections, each of two distichs: (1) ll. 1–4 Entreaty + condition for this plea to be answered. (2) ll. 5–8 Rhetorical question, following the scheme of a σχετλιασμός. (3) ll. 9–12 Solemn vow.

The poet addresses Faustinus, one of the friends he mentions most frequently. His name appears nineteen times, eleven of them in the same metrical position as here. The epigrams in question refer to his numerous possessions (cf. 3.58, 4.57, 5.71, 7.80.12, 10.51). Martial dedicates two books to him, the third (cf. 3.2) and the fourth (cf. 4.10), while the seventh is dedicated through him to a common friend (cf. 7.80.3) (for the themes of these epigrams, cf. Citroni 85–86 *ad* 1.25). Cf. especially Citroni 86 for a possible identification (with bibliography) and Grewing 108–109 *ad* 6.7.1.

Bibliography: J. J. Hartman, *Mnemosyne* 25 (1897) 340–341, J. P. Sullivan, *Unexpected Classic*, 56–77, M. Dickie, "The Disavowal of *invidia* in Roman Iamb and Satire", *PLLS* 3 (1981) 193–195. For the epigrams on his own work, cf. G. Bellissima, *Marziale. Saggi Critici* (Torino 1931) 145, P. Bauwin, *Les Poèmes de Martial sur son oeuvre: étude analytique et critique* (Thès. Louvain 1943) 123, M. Citroni, *DArch* 2 (1968) 259–301. On censorship in the period of the emperor Domitian, cf. *RE* 6.2, 2561 (Weynand), Citroni *intr.* X, n. 2, B. W. Jones, *Domitian*, 106–107, B. W. Jones, "A Note on the Flavians' Attitude to Censorship", *Historia* 21 [1972] 128). On the topic in general, cf. J. Suolahti, *The Roman Censors* (Helsinki 1963), L. Gil, *Censura en el mundo antiguo* (Madrid 1961) (on Domitian, cf. 261–270 [= (Madrid 1985) 165–170]), M. I. Finley, "Censura nell' Antichità classica", *Belfagor* 32 (1977) 606–622.

ll. 1–4 Addressing his friend Faustinus, Martial expresses the wish that the emperor should look kindly on his work, and argues that it is inoffensive. Domitian had held the post of *censor perpetuus* since the end of the year 85 (cf. *ad* 7.8.9–10), and had issued an edict against difamatory texts (cf. Suet. *Dom.* 8). It was, indeed, dangerous to write in Domitian's time. Consider, for instance, the fate of Aelius Lamia, who died *ob suspiciosos quidem, verum et veteres et innoxios iocos* (cf. Suet. *Dom.* 10.2). Martial continually addresses the emperor, entreating him to be benevolent in censoring his work; cf. 7.8.9–10, 1.4, especially l. 7.

Sic... ut: a formula of favourable omen typical of the *sermo ritualis*, especially pleas and prophecies; for Greek, see the equivalent formula οὕτως ὥς. The wish or entreaty introduced by *sic* (or *ita*) is guarantee of the statement introduced by *ut*. It is first attested in Catull. 45.13–16. Cf. Ov. *Met.* 8.866, Prop. 1.18.11 (with Fedeli[2] 425), Cic. *Att.* 5.15.2. Cf. J. E. Church, "Old Problems in Horace", *TAPhA* 36 (1905) LV–LVII, H-Sz 331 § 185, 634 § 342, G. Appel, *Rom. precat.*, 152.

fronte... serena: the forehead is proverbially the mirror of an individual's feelings or state of mind; cf. Plaut. *Aul.* 599: *ut quod frons velit oculi sciant,* Cic. *Catil.* 1.32: *sit denique inscriptum in fronte unius cuiusque quid de re publica sentiat,* Phaedr. 4.7.4: *severitatem frontis dum placo tuae,* Iuv. 2.8: *frontis nulla fides.* Cf. *ThlL* 6.1.1355.83–1357.83, A. Otto, *Sprichwörter,* 147 § 717, R. Tosi, *Dizionario,* 101 § 218. In Martial, cf. 4.6.2, 4.14.11 (both also referring to the brow of Domitian), 7.26.5, 10.64.2, 14.183.2. For the expression, cf. Stat. *Silv.* 1.3.91–92, 2.6.65–66, Sil. 2.414, 3.298, Apul. *Met.* 9.27 (*ThlL* 6.1.1356.36–43). Cf. *ad* 7.26.5.

dominus: ie, Domitian; cf. *ad* 7.2.1.

excipiatque: in the sense of 'to react to a speech or work of literature in a certain frame of mind'. It is a poetic use first found in Ovid; cf. *Fast.* 1.3–4 (with Bömer 7), *Ars* 1.710, *Pont.* 1.1.3–4. In Martial, cf. 10.64.2 (*ThlL* 5.2.1252.55–82, *OLD s. v.* 9a). See also *Ciris* 46: *accipe dona meo multum vigilata labore.*

meos... iocos: ie, *mea carmina*; cf. *ad* 7.8.9.

aure: in the sense of 'organ of judgement' (cf. the English expression 'to listen with a sympathetic ear') is a regular metaphor in Latin literature, and particularly common in connection with entreaties (cf. Plaut. *Men.* 4, Cic. *Fam.* 7.33.2, 9.16.4, [Tib.] 3.3.28 [with Navarro Antolín 237–238]) or with any oral communication (cf. Stat. *Theb.* 10.771, Caes. *Civ.* 2.27.2) (*ThlL* 2.1515.41, *OLD s. v.* 2c). In Martial, cf. 4.82.4, 4.86.4, 6.1.3 (with Grewing 75), 7.26.4, 7.28.8, 7.64.5, 7.99.3, 9.26.9.

ll. 3–4 Cf. 1 *praef.*, 5.15.2: *et queritur laesus carmine nemo meo,* 10.33.9–10: *Hunc servare modum nostri novere libelli, / parcere personis, dicere de vitiis.* Denial of any aggressive intentions in one's verses is a commonplace; cf. Ov. *Trist.* 2.563–566 (with Luck 158): *Non ego mordaci destrinxi carmine quemquam, / nec meus ullius crimina versus habet /... / nulla venenato littera mixta ioco est.*

mea... pagina: ie, *mea carmina*, normal in poetry to refer to one's own work; cf. Prop. 2.21.1 (with Enk[2] 280), 3.1.18, 3.3.21, 3.25.17, Verg. *Ecl.* 6.12, Ov. *Fast.* 1.19, *Pont.* 3.1.57. In Martial, cf. 1.4.8, 5.2.2 (*ThlL* 10.1.88.31–58).

nec: *nec* used for *non*, or rather for emphasis, that is, *ne... quidem.* It is not attested earlier than Cicero (on Enn. *Scaen.* 84, see Jocelyn 247); cf. Catull. 10.9, Verg. *Ecl.* 3.102, Hor. *Sat.* 2.3.262, Prop. 2.29.26. Cf. K-St 2.1.44–45 § 13, H-Sz 449–450 § 241, E. B. Lease, "Notes on Latin Syntax", *AJPh* 30 (1909) 302–303. In Martial, cf. 4.44.8, 5.69.4, 9.48.9 (with Henriksén[2] 13).

iuste: a hapax in Martial. It is a rare adverb in poetry, even in the lesser genres. Three times in Ovid (*Am.* 2.12.22, *Met.* 8.704, *Fast.* 2.544). Cf. L. Håkanson, "Adverbs in Latin Poetry", *Eranos* 84 (1986) 35.

laesit: *laedere* in the sense of 'to offend in words' is very frequent; cf. Lucil. *frg.* 1075, Hor. *Sat.* 1.4.78, 2.1.21, Prop. 1.16.37, 2.32.23. In Martial, cf. 10.5.2 (*ThlL* 7.2.869.1–32).

de nullo... rubore: enallage for *nullius rubore* (cf. H. Lausberg, *Elementos*, 155 § 315). Syntactically it is an attributive complement of *fama*; cf. K-St 2.1.215 § 58, and cf. Cic. *ND* 3.11: *opinio de dis immortalibus. Rubor* is a favourite term of Ovid's, with twenty-four occurrences, as against only four in Virgil, two in Catullus and Lucan, one in Tibullus (cf. 2.1.30) and Juvenal (cf. 13.242) and seven in Statius. It is not found in Propertius, Horace, Lucretius or Persius, and is a hapax in Martial. The reference is to the *rubor* caused by the obscenity of the epigrams. In Martial, cf. 4.17.2, 5.2.7, 6.60(61).3, 11.16.9. Cf. especially Iuv. 1.165–167: *ense velut stricto quotiens Lucilius ardens / infremuit, rubet auditor cui frigida mens est / criminibus, tacita sudant praecordia culpa.* Cf. also Plu. *Mor.* 46d.

ll. 5–8 A complaint in the form of a rhetorical question. Martial protests about those who write abusive poetry under his name; cf. 1 *praef.* 2 (*supra*).

Quid prodest... ?: a common rhetorical interrogative form; cf. Verg. *Aen.* 7.302, Tib. 1.2.75–76, Ov. *Met.* 2.589–560, 13.935. It is a lexicalized formula to express complaints or regrets, within the topos of the σχετλιασμός; cf. *Il.* 5.53–54: ἀλλ' οὔ οἱ τότε γε χραῖσμ' Ἄρτεμις ἰοχέαιρα / οὐδὲ ἑκηβολίαι, Hor. *Carm.* 1.28.4–6 (with Nisbet-Hubbard 323–324); cf. McKeown[2] 20 *ad* Ov. *Am.* 2.1.29–30, *ad* 7.96.5.

cum... nostra videri: cf. 10.3.5–6: *poeta quidam clancularius spargit / et vult videri nostra.* Protests against those who attempt to attribute offensive poems to him are recurrent in Martial; cf. 3.99, 5.15, 7.72, 9.95, 10.3.9, 10.5, 10.33. For an earlier example, cf. Hor. *Epod.* 6.1–4: *Quid immerentis hospites vexas canis / ignavus adversum lupos? / Quin huc inanis, si potes, vertis minas, / et me remorsurum petis?* Cf. H. Szelest, *Das Altertum* 9 (1963) 35. This is a concessive parenthesis; cf. Ov. *Met.* 9.631, 11.545, 13.319. Cf. M. von Albrecht, *Parenthese*, 79.

quidam: indeterminate pronoun, equivalent to 'so-and-so', 'somebody or other', which Martial uses to hide the identity of his critics. It is a usage

characteristic of the *sermo familiaris*, but rare outside elegy and the genres most closely linked to everyday speech; cf. Virgil (three times), Lucan (twice), Valerius Flaccus (once), Silius (twice). More frequent in the *Metamorphoses* of Ovid and in Seneca. Twenty-one instances in Martial. Cf. B. Axelson, *Unpoetische W.*, 75, K-St 2.1.642 § 119, H-Sz 197 § 107.

Lycambeo sanguine: an echo of Ov. *Ib.* 53–54 (with La Penna 14): *in te mihi liber iambus / tincta Lycambeo sanguine tela dabit.* Lycambes was the father of Neobule, with whom Archilochus was in love. He provoked the separation of the couple as he considered Archilochus unsuitable for his daughter. In his iambs, the poet rails against the father of his beloved, making use of the universal metaphor of literature as a weapon with which to wound the enemy, thus bringing about the death of Lycambes, who came to be a classic reference for biting, satirical poems. Archilochus' caustic wit is already mentioned by Pindar; cf. *P.* 2.52–56: ἐμὲ δὲ χρεών / φεύγειν δάκος ἀδινὸν κακαγοριᾶν. / Εἶδον γὰρ ἑκὰς ἐὼν τὰ πόλλ' ἐν ἀμαχανίᾳ / ψογερὸν Ἀρχίλοχον βαρυλόγοις ἔχθεσιν / πιαινόμενον. Cf. *AP* 9.185, Hor. *Ars* 79, Ov. *Ib.* 53, Cic. *Att.* 16.11.2, and especially Quint. 10.1.59. Legend has it that Neobule killed herself as a result of Archilochus' attacks. For historical references to Lycambes, his daughters and Archilochus, cf. M. L. West, *Iambi et elegi Graeci* (Oxford 1971) 1.15. For the name Lycambes itself as an automatic reference to abusive poetry, cf. Hor. *Epist.* 1.19.23–31: *Parios ego primus iambos / ostendi Latio, numeros animosque secutus / Archilochi, non res et agentia verba Lycamben.* See especially *Pseudacron Scholia in H. vetustiora II* (Stuttgart 1967) *ad* Hor. *Epist.* 1.19.30: *Socerum Licamben dicit, quem Archilochus ita persecutus est iambis, ut eum exagitaret et filiam eius sibi negatam ad laqueum confugere cogeret.* Cf. also Hor. *Epod.* 6.12–13: *parata tollo cornua / qualis Lycambae spretus infido gener.* For the influence of Archilochus -and Hipponax- on Martial, cf. E. Degani, "Note sulla fortuna di Archiloco e di Ipponatte i epoca ellenistica", *QUCC* (1968) 79–104, and J. A. Clúa Serena, "En torno a las correspondencias entre epigramas griegos y epigramas satíricos de Marcial", *Actas* 2.103–107. On his influence in general, cf. W. Bühler, "Archilochos und Kallimachos", *Archiloco* (Entretiens Fondation Hardt 10) (Vandoueuvres-Genève 1964) 225–247, 248–253, E. Degani, "Note sulla fortuna di Archiloco e di Ipponatte in epoca ellenistica", *QUCC* 16 (1973) 79–104. On the causticness of his poems, cf. L. Hendrikson, "Archilochus and the Victims of his Iambics", *AJPh* 46 (1925) 101–127 and H. D. Rankin, "Archilochus was no magician", *Eos* 62 (1974) 5–21. On this poet, cf. especially G. Tarditi, *Archiloco* (Roma, 1968) 3–35, C. Gallavotti, "Archiloco", *PP* 4 (1949) 130–153, G. Semerano, "Archiloco nel giudizio del passato", *Maia* 4 (1950–51) 167–189 and the articles by D. L. Page ("Archilochus and the oral tradition", 119–181) and K. J. Dover ("The Poetry of Archilochus", 183–222) reproduced in the volume dedicated to the poet by the Foundation Hardt (n° 10, Vandoeuvres-Genève, 1963).

sanguine tela madent: the literal use of *madere* + *sanguine* or other similar nouns in the ablative is quite frequent. See especially Ov. *Pont.* 4.7.36: *nec*

quae vipereo tela cruore madent. Cf. also Ov. *Pont.* 3.3.105–106: *ergo alii noceant miseris optentque timeri, / tinctaque mordaci spicula felle gerant* (*ThlL* 8.33.29–49). *Tela,* ie, 'poem', a metaphor for critical and biting literary creation as an arm against the enemy; cf. previous note and Catull. 116. The image of literature as a weapon is a commonplace; cf. Hor. *Ars* 79, Prop. 3.21.27 (with Fedeli[3] 619), 4.6.31 (= Ov. *Ib.* 2), Ov. *Am.* 2.1.21 (with McKeown 16–17), *Fast.* 2.9, *Trist.* 4.1.35–36, 5.12.52, *Ib.* 10, 54, 644. For the epic image of poisoned weapons, cf. *Od.* 1.261, Verg. *Aen.* 9.773, 10.140, Sil. 11.547.

vipereumque... virus: ie, *noxia carmina.* A common metaphor to express the harmful and poisonous nature of literature or the spoken word; cf. Catull. 44.12: *orationem plenam veneni et pestilentiae,* Ov. *Pont.* 4.6.34: *verba velut tinctum singula virus habent. Venenum* in the same sense is also found in Hor. *Sat.* 1.7.1: *Rupili pus atque venenum,* Ov. *Trist.* 2.566: *nulla venenato littera tincta ioco est,* Stat. *Theb.* 1.171: *aliquis, cui mens humili laesisse veneno.* For the expression, cf. 7.72.13, Cic. *Amic.* 87: *apud quem evomat virus acerbitatis suae,* Sil. 9.476–477: *virus et aestus / flammiferae novi mentis,* 11.577: *virus futile linguae,* Mart. 13.2.8: *virus habe.* For the same expression, cf. Apul. *Met.* 5.12: *vipereum virus* (*ThlL* 7.2.1447.34–82, *OLD s. v.* 1d). Cf. J. C. Bramble, *Programmatic Satire,* 190–204, *ad* 7.72.13. *Vipereus,* first attested in Verg. *Aen.* 6.281 (with Norden 218), is a very Ovidian adjective, with fourteen occurrences, as compared with two in Virgil, three in Lucan and four in Statius. It is not found in Catullus, Horace, Propertius, Tibullus, Persius or Juvenal. In Martial, only here. In Horace, see the equivalent form *viperinus* in Hor. *Carm.* 1.8.9, 2.19.19, and *Epod.* 3.6. Adjectives in *-eus* are generally poetic coinings for metrical purposes (the need for an extra short syllable) and characteristic of lofty style (Cf. D. O. Ross, *Style,* 60–63, Austin 83 *ad* Verg. *Aen.* 1.200), and accordingly suited to the solemn, sententious tone of this epigram.

nostro sub nomine: in the sense of 'written by me'. The same phrase is found in Prop. 2.14.26: *taleque sub nostro nomine carmen erit,* and, in the same context of a declaration of innocence, cf. Ov. *Trist.* 4.10.68: *nomine sub nostro fabula nulla fuit.* Cf. also Ov. *Trist.* 2.551 (with Owen 282), Prop. 4.7.77. See also Munro 197 *ad* Lucr. 3.421. The reading of *L, nostro sub pectore,* an emendation by the corrector, is the result of confusion with the common expression *sub pectore*; cf. Fedeli[2] 357 *ad* Prop. 1.15.31, D. R. Shackleton Bailey, *Propertiana,* 45, R. Lamacchia, "Tra « *sub* » e « *in* » in alcune espressioni latine", *SFIC* 46 (1974) 66–73. For the use of this preposition, cf. H. T. Schnittkind, *De praepositionis sub usu* (1913–14).

qui Phoebi radios ferre diemque negat?: ie, *quidam malignus, sinister, invidiosus,* a periphrastic pleonasm functioning syntactically as subject of *vomat.* The traditional view was that the impure were unable to withstand the sun. Thus, in Sen. *Oed.* 337–339, the bulls, bearers of evil omen, hide from it. Cf. also Hor. *Epist.* 1.6.3–5: *Hunc solem... sunt qui formidine nulla / imbuti spectent.* Similarly, the house of Envy as described by Ovid is characterized as not letting in the light, in line with the typical conception of the underworld and

death (cf. Verg. *Aen.* 4.385, 6.534, *Culex* 373); cf. Ov. *Met.* 2.761–764 (with Bömer[2] 417): *domus est imis in vallibus huius / abdita, sole carens, non ulli pervia vento, / tristis et ignavi plenissima frigoris, et quae / igne vacet semper, caligine semper abundet* (on this ἔκφρασις τόπου, cf. J. Delande, "Deux allégories d' Ovide: La Envie, la Renommée", *LEC* 4 [1935] 277–285). Light also symbolizes scathing criticism, which reveals the mediocrity of those who would rather live in the dark, the idea being that one who cannot put up with wounding critical comments cannot withstand the light either. In this sense, Horace, playing with the metaphorical force of the sunlight, describes himself as a lover of the sun; cf. Hor. *Epist.* 1.20.24–25: *solibus aptum / irasci celerem.*

Phoebi radios... diemque: reiterative *congeries* with *dies* as a metonym for *lux solis*; cf. *ThlL* 5.1.1027.56–1028.50, *OLD* 2a. Cf. Lucr. 1.147 (= 2.60, 3.92 and 6.40): *non radii solis nec lucida tela diei.*

Phoebi: ie, *solis.* Cf *ad* 7.23.1.

ferre... negat: the *verba dicendi* generally take the accusative and infinitive structure, in view of which Friedländer points to the omission of the accusative here (cf. L. Friedländer 1.479, Bassols 2.222 § 217). However, when the subject of the verb coincides with that of the infinitive clause, the infinitive then functions as a simple one, depending on the verb and functioning as its direct object, with no express mention of the subject, which would be redundant; cf. Bassols 1.351 § 374, K-St 2.1.692 § 126, A. E. Housman, *Class. Pap.*, 715 (= *JPh* 30 [1907] 234). On the use of the infinitive in Martial, cf. H. Soeding, *De infinitivi apud Martialem usurpatione* (Diss. Marburg 1881). Hartman unjustifiably proposed the reading *timet* (cf. *Mnemosyne* 25 [1897] 340–341).

ll. 9–12 In solemn and sententious tone, Martial declares that his poems are not intended to cause offence. This is a commonplace (cf. *supra*). Note the paratactic style of l. 9, with short, truncated phrases ideally suited to the solemn tone of an oath. Observe, too, the arrangement of the elements which Martial presents as *pignora fidei* in *tricolon auctum* (cf. ll. 10–11), with the first two placed chiastically (n. + adj. / adj. + n.), and the third extended by means of double apposition. For *tricolon* in oaths and entreaties, cf. H. Usener, "Dreiheit", *RhM* 58 (1903) 17: 'The tendency to ensure the sacrosanctity and effectiveness of an oath by appeal to a trinity of divine witnesses and assistants is very old and almost universal'. It is a device already attested in Homer; cf. *Il.* 19.258–259. Cf. also *h. Cer.* 69, A. *A.* 1432–1433, *Th.* 42–48, E. *Med.* 752–753, *Io.* 870–873, 1192–1193, *AP* 5.167.1–2 (Asclep.), Hor. *Epod.* 5.5–8, 17.2–4, *Epist.* 1.7.94–95 (*infra*). See G. Glotz, *Études sociales et juridiques sur l' Antiquité grecque* (Paris: Hachette, 1906) 104. A tripartite division is a common structure for any invocation or ritual act; cf. Pi. *P.* 11.1–16, Call. *Lau. Pall.* 1–4, E. *frg.* 773.66–70, Catull. 61.76, and the parodies of this tradition at Ar. *Th.* 39 and *Ach.* 204. For the anaphorical repetition of *per*, cf. Ov. *Pont.* 2.8.23–36.

Ludimus: in the extended sense of 'compose light verse', equivalent to

the Greek παίζειν; cf. Catull. 50.1–2, Verg. *Ecl.* 1.10, *Ciris* 19 (with Lyne 107). Cf. Nisbet-Hubbard 361 *ad* Hor. *Carm.* 1.32.2, Owen 158 *ad* Ov. *Trist.* 2.223. The use of this verb in the sense of 'to carry out poetic activity' is typical of the neoteric poets; cf. Catull. 61.225: *lusimus satis.* Cf. also Ov. *Am.* 3.1.27–28, *Fast.* 2.6, 4.9, Plin. *Epist.* 4.14.3, 7.9.9. Cf. B. W. Swann, *Martial's Catullus,* 55–59, R. Muth, in R. Muth (ed.), *Serta Philologica Aenipontana II, Innsbrücker Beiträge zur Kulturwissenschaft* 17 (1972) 68–71, H. Wagenvoort, "Ludus poeticus", *LEC* 4 (1935) 108–120 (= *Studies in Roman Literature* [Leiden 1956] 30–42), *ad* 7.8.1.

innocui: referring to literary production, cf. 1.4.7: *innocuos... lusus,* and 3.99.3: *innocuos permitte sales.* Cf. Ov. *Rem.* 251–252: *noster Apollo / innocuam sacro carmine monstrat opem* (*ThlL* 7.1.1708.71–1709.18).

potentis / per genium Famae: although it is a much-debated question, for the Romans the *genius* was the male spirit of a *gens* existing during his lifetime in the head of the family, and in the divine and spiritual part of each individual. It was not limited to humans. Divinities, as is the case here, also possessed one. Swearing by the protective *genius* is common; cf. Plaut. *Capt.* 977: *per tuom te genium opsecro,* Hor. *Epist.* 1.7.94: *quod te per Genium dextramque deosque Penatis / obsecro et obtestor,* [Tib.] 3.11.8: *per... tuos oculos per geniumque rogo.* Less frequent is the attribution of *genius* to a female being. In traditional Roman religion, women lacked a protective *genius,* although they did have an equivalent spirit, which they called Iuno (cf. Tib. 1.7.49 [with Murgatroyd 227], Sen. *Epist.* 110.1, Plin. *Nat.* 2.16, Petron. 25.4, Iuv. 2.98; cf. *RE* 13.1.1648 (Latte), F. Altheim, *Römische Religionsgeschichte* [Berlin 1956] 1.60, Latte *Religionsgeschichte,* 103–107, J. Bayet, *Croyances et rites dans la Rome antique* [Paris 1971] 374). As parallels, the *ThlL* only offers late examples (cf. Serv. *Aen.* 8.696: *Iris autem est genius Aegypti*) and inscriptions; cf. *ThlL* 6.2.1828.16. Thus, to the expression *genius urbis Romae* is added *sive mas sive femina;* cf. Serv. *Aen.* 2.351, and cf. *RE* 7.1157.42–68 (Otto). For the use of *genius* in Martial, cf. M. Salanitro, *Maia* 50 (1998) 475–478. *Fama potens* is a unique combination. Note the frequent combination *magna Fama;* cf. Prop. 4.2.41, Ov. *Am.* 3.6.90, *Met.* 6.30 (*ThlL* 6.1.224.58). *Potens* is often used *de deis;* cf. Ov. *Met.* 8.614, Sen. *Phaed.* 185 (*ThlL* 10.2.281.26–42). On the personification of *Fama,* cf. *ad* 7.6.4.

Castaliumque gregem: ie, the Muses. Castalia is a spring at Delphi, at the foot of Mt. Parnassus, still existing today. Its water is described as sweet and pleasant to bathe in; cf. Paus. 10.8.9: ἐκ δὲ τοῦ γυμνασίου τὴν ἐς τὸ ἱερὸν ἀνιόντι ἔστιν ἐν δεξιᾷ τῆς ὁδοῦ τὸ ὕδωρ τῆς Κασταλίας, καὶ πιεῖν ἡδὺ ⟨καὶ λοῦσθαι καλόν⟩. It also has purifying properties; cf. E. *Ph.* 220, Ov. *Met.* 1.369. According to myth (cf. Paus. 10.8.9), a young girl from Delphi threw herself into the spring while fleeing from the god Apollo, thus becoming a Nymph, the spring being consecrated to Apollo and the Muses. The connection with Apollo and the Muses first appears in Theoc. 7.148. Cf. Verg. *Georg.* 3.293, Hor. *Carm.* 3.4.61, Ov. *Met.* 3.14 (Bömer[2] 449). Cf. H. W. Parke-D. E. W. Wormell, *The Delphic Oracle I: The History* (Oxford 1956) 27–28,

A. Kambylis, *Dichterweihe*, 66–68. The adjective *Castalius*, first attested in Prop. 3.3.13, was originally only used in relation to the spring, later, in imperial times, becoming associated with anything connected with Apollo, Delphi or the Muses. In Martial the hellenizing form *Castalis* (*-idis*) (⟨Κασταλίς [cf. Theoc. 7.148]) is also found; cf. 4.14.1: *Sili, Castalidum decus sororum,* and 9.18.8: *Castalis haec nobis aut Iovis imber erit* (*ThlL onom.* 2.240.39–45). The form used in the present case is also the reading of *Q* (cf. *castadiumque L*). After Martial, *Castalis* is attested in Opt. Porf. *Carm.* 5.21, 9.1, Paul. Nol. *Carm.* 15.30, 10.112, Sidon. *Carm.* 1.9: *Castalidumque chorus,* 2.314: *vos quoque, Castalides.* For the Muses referred to as *grex*, cf. 6.47.4, 9.86.3, *CLE* 1109.33.

perque tuas aures: the *ThlL* gives no example of an oath sworn 'by the ears'. Oaths by other parts of the body, however, are frequent (eyes [cf. Plaut. *Men.* 1060, Ov. *Am.* 2.16.44, 3.3.9–10, 3.3.15], head [cf. Ath. 2.66c: ὅτι δ' ἱερὸν ἐνόμιζον τὴν κεφαλήν, δῆλον ἐκ τοῦ καὶ κατ' αὐτῆς ὀμνύειν, Verg. *Aen.* 9.300, Ov. *Epist.* 3.107, *Trist.* 5.4.45, *Pont.* 3.3.68, Sil. 10.437–438, Mart. 9.48.2, Iuv. 6.16–17] and bones [cf. Prop. 2.20.15, Ov. *Epist.* 8.117]) (*ThlL* 7.2.675.5). Swearing by one's ears is particularly appropriate in this context, bearing in mind the frequent metaphorical use of *auris* for 'organs of judgement and literary criticism'; cf. *supra ad v.* 2.

magni mihi numinis instar: an echo of Ov. *Am.* 3.11.47: *perque tuam faciem, magni mihi numinis instar,* used in turn by Lucan (cf. 1.199 [*infra*]) and Silius (cf. 13.623 [*de Scipione*]: *o magni mihi numinis instar*). Cf. also Ov. *Met.* 6.443: *magni mihi muneris instar,* 14.124: *numinis instar eris semper mihi, Priap.* 40.4: *hunc pathicae summi numinis instar habent* (*ThlL* 7.1.1969.10). For the consideration of certain individuals as gods, cf. Verg. *Ecl.* 1.6: *o Meliboe, deus nobis haec otia fecit,* Ov. *Met.* 14.124 (with Bömer[2] 54) (*supra*), *Epist.* 18.66: *quam sequor, ipsa dea est,* Lucan. 1.199–200: *Vestalesque foci summique o numinis instar / Roma,* 8.860: *nunc est pro numine summo.* Cf. H. Wrede, *Consecratio in forma deorum, Vergöttliche Privatpersonen in der römischen Kaiserzeit* (Mainz von Zabern 1981). Note the well-known topos of the *puella divina,* in which the loved woman is considered similar to a god. It is already found in Homer; cf. *Od.* 6.149–185. Cf. later Sapph. *frg.* 31.1–2, Ibyc. *frg.* 288, Ar. *Ec.* 973a-b, *AP* 5.146 (Call.), 5.148 (Mel.), 5.149 (Mel.), 5.15 (Rufin.). Cf. also Verg. *Aen.* 1.327–328, Prop. 2.5.5–13, Ov. *Am.* 1.5.1–8 (with McKeown 104–105), 2.1.20 (with McKeown[2] 16), 3.2.60, *Met.* 13.857–858. Cf., in general, B. Lier, *Topica,* 5–8 § 1, G. Lieberg, *Puella diuina. Die Gestalt der göttlichen Geliebten bei Catull im Zusammenhang der antiken Dichtung* (Amsterdam: Verlag P. Schippers, 1962). For *numen,* cf. Bömer[2] 131–132 *ad* Ov. *Met.* 1.411, 339 *ad* 2.395, *RE* 17.2.1278.21–1291.58 (Pfister), H. Wagenvoort, "*De dea Cerere deque eius mysteriis romanis*", *Mnemosyne* 13 (1960) 116–119. For the phrase *magni... numinis,* cf. Verg. *Aen.* 2.623, 3.264, 3.633, 3.634, Ov. *Am.* 2.8.18, [Tib.] 3.6.22. *Instar* is an undeclinable neuter noun of unclear origin; cf. *ThlL* 7.1.1968, *OLD s. v.* 2a. In classical Latin it always has a quantitative implication, either literal or metaphorical. Cf. H. N. Nettleship, *Contribution*

to Latin Lexicography (Oxford 1889) 487–489. Its use with the genitive in the sense of 'the same as', 'as important as' is regular from the classical period onwards; cf. Cic. *Att.* 10.4.1: (*epistola*) *quae voluminis instar erat*, Verg. *Aen.* 2.15: *instar montis equum.* This is a hapax in Martial. *Magnus* is often used by the poets as an epithet of gods, especially of Jupiter (cf. Plaut. *Aul.* 776, Verg. *Aen.* 3.104, Hor. *Carm.* 1.10.5, Ov. *Am.* 1.10.8, *Epist.* 14.95, *Ars* 2.540, Mart. 12.90.4) and Mars (cf. Ov. *Trist.* 2.295) (*ThlL* 8.134.73).

lector: such an appeal to the reader is not frequent in Latin poetry, with the exception of Ovid's writings in exile (cf. *Trist.* 1.7.32, 1.11.35, 3.1.2, 4.1.2, 5.1.66) and Martial (cf. also 1.1.4, 1.113.4, 2.8.1, 5.16.2, 9 *praef.* 5, 10.2.5, 11.16.1). He speaks of his reader in other epigrams; cf. 4.29.2, 4.89.7, 9.49.4, 9.81.1, 10.59.5. This is a topos which Martial shares with Roman satire. It goes at least as far back as Lucilius, according to Cic. *de Orat.* 2.25. For the relationship between Martial and his readers, cf. M. Citroni, in *Studia Florentina Alexandro Ronconi sexagenario oblata* (Roma 1970) 91 and A. L. Spisak, in C. Deroux, *Studies in Latin Literature and Roman History* (Bruxelles: Latomus, 1997) 352–363. For Martial's self-awareness as a poet, cf. N. Holzberg, *Martial*, 85–93 (with bibliography), R. P. Saller, *CQ* 33 (1983) 246–257. For Martial's readership, cf. E. Best, *CJ* 64 (1968) 208–212.

inhumana... ab invidia: a unique combination. Cf. as parallels Sen. *Dial.* 3.6.4: *tam inhumana feritas*, 12.16.1: *inhumana duritia. Invidia* refers to the antipathy or distrust aroused in his contemporaries by the satirical poet, either because of his criticism or because of the success of his compositions (cf. *Rhet. Her.* 4.36: *o virtutis comes invidia*). For the literary commonplace, cf. Hes. *Op.* 26: καὶ πτωχὸς πτωχῷ φθονέει καὶ ἀοιδὸς ἀοιδῷ, Call. *Del.* 105–106, *Epigr.* 21.4, *frg.* 1.17. Cf. 5.10.1–3, 9.97, Verg. *Ecl.* 7.26, Hor. *Carm.* 2.20.4 (with Nisbet-Hubbard[2] 339–340), 4.3.16, *Sat.* 1.10.72–80 (with Fedeli[4] 526), 2.1.77 (with Muecke 112), *Epist.* 2.1.90, *Ars* 56, Prop. 3.1.21 (with Fedeli[3] 71–71), Ov. *Am.* 1.15.1, *Pont.* 4.16.1, Phaedr. 2.9.10, Sidon. *Epist.* 9.16.9–10. Cf. W. Kroll, *Studien*, 124. For the spurning of envy as a topos, cf. M. W. Dickie, "The Disavowal of *Invidia* in Roman Iamb and Satire", *PLLS* 3 (1981) 183–208, especially 193–195. *Inhumanus* is a prose term, found in poetry only once in Plautus (*Rud.* 767), Horace (*Epist.* 1.18.47) and Propertius (4.4.54); five times in Ovid, never in his amatory works (cf. *Trist.* 3.9.2, *Pont.* 1.5.66, 3.5.28, 4.13.22, *Ib.* 488) and Martial (cf. 5.18.5, 5.22.13, 10.48.14, 10.58.3). For *inhumana* in the sense of 'cruel', 'fierce', cf. *ThlL* 7.1.1606.80.

13

Epigram on a dark-skinned woman who attempts to whiten her complexion. Although it is not specified, she is probably a mature woman who wishes to continue to look desirable, with the epigram thus falling into the category of those which exploit the commonplace of the lustful old woman (cf. *ad* 7.75). Be that as it may, Martial is satirizing the vain efforts of those who attempt to conceal their physical defects, a common theme in the *Greek Anthology*; cf. *AP* 11.408 (Luc.):

Τὴν κεφαλὴν βάπτεις, τὸ δὲ γῆρας οὔποτε βάψεις,
οὐδὲ παρειάων ἐκτανύσεις ῥυτίδας.
μὴ τοίνυν τὸ πρόσωπον ἅπαν ψιμύθῳ κατάπλαττε,
ὥστε προσωπεῖον, κοὐχὶ πρόσωπον ἔχειν.
οὐδὲν γὰρ πλέον ἐστί· τί μαίνεαι; οὔποτε φῦκος
καὶ ψίμυθος τεύξει τὴν Ἑκάβην Ἑλένην.

Cf. F. J. Brecht, *Spottepigramm*, 62–66. In Martial, cf. 1.72 (with Citroni 234), 1.87, 3.42, 6.7, 6.57, 10.83, 11.7. For Juvenal, a woman is also preferable with her blemishes; cf. 6.166. Ovid, on the other hand, shows his female readers how to hide their defects; cf. *Ars* 3.101–128.

According to the ancient world's ideal of beauty, women with a pale complexion were more attractive; cf. X. *Oe.* 10.2: ἐντετριμμένην πολλῷ μὲν ψιμυθίῳ, ὅπως λευκοτέρα ἔτι δοκοίη εἶναι ἢ ἦν, Varro *Men.* 432: *Chrysosandalos locat sibi amiculam de lacte et cera Tarentina, quam apes Milesiae coegerint ex omnibus floribus libantes, sine osse et nervis, sine pelle, sine pilis puram putam, proceram, candidam, teneram, formosam,* Hor. *Carm.* 1.19.5, 2.5.18, Ov. *Met.* 13.789, Prop. 2.13.53, Mart. 1.115.2–3. Cf. *ad* 7.25.2. Excessively-dark skin called for some kind of excuse (cf. *AP* 5.210.3 [Asclep.]: εἰ δὲ μέλαινα, τί τοῦτο; *AP* 12.165 [Mel.], Verg. *Ecl.* 2.15–18, Ov. *Ars* 2.643–644, *Am.* 2.4.40, *Rem.* 327, [Ov.] *Epist.* 15.35–36: *candida si non sum, placuit Cepheia Perseo / Andromede patriae fusca colore suae.* Cf. Nisbet-Hubbard[2] 70 *ad* Hor. *Carm.* 2.4.3), and it was normal for women who did not have a pale skin by nature to have recourse to cosmetics; cf. Hor. *Epod.* 12.10, Mart. 8.33.17, 2.41.11, 6.93.9.

In this epigram Martial plays with the popular belief that ivory was prevented from turning yellow by the effects of the Tibur breeze; cf. Prop. 4.7.81–82 (with Fedeli 202–203): *pomosis Anio qua spumifer incubat arvis, / et numquam Herculeo numine pallet ebur,* Mart. 4.62 (cited *infra*), 8.28.12: *et Tiburtino monte quod albet ebur,* Sil. 12.229–230 (with Spaltenstein 166): *quale micat semperque novum est, quod Tiburis aura / pascit ebur* (*ThlL* 5.2.19.53). Cf. *RE* 5.2365.65 (Blümmer). Ivory was a highly-prized material, often listed among proverbial riches together with gold and silver; cf. *Rhet. Her.* 4.43: *denominatio est... si quis aurum aut argentum aut ebur nominet, cum divitias velit nominare.* Its colour was particularly appreciated, and it was even dyed to

prevent it from going yellow with the passing of time; cf. Ov. *Am.* 2.5.39–40: *aut quod ne longis flavescere possit ab annis, / Maeonis Assyrium femina tinxit ebur.* Cf. Bömer[2] 117 *ad* Ov. *Met.* 4.332.

The structure is typical of skommastic epigrams: the first distich presents a situation which is resolved in the third line, including an exclamatory phrase designed to focus attention on the conclusion with *aprosdóketon* in the last line.

The poet refers here to Lycoris, a brown-skinned woman who travels to the hills around Tibur in order to whiten her skin, a procedure which works for ivory but in her case has the opposite effect. On another occasion we see the same Lycoris having recourse to make-up; cf. 1.72.5–6: *sic, quae nigrior est cadente moro,/ cerussata sibi placet Lycoris.* Lycoris is a typical name for a *femme fatale*; cf. Hor. *Carm.* 1.33.5, Ov. *Am.* 1.15.3, *Ars* 3.537, *Trist.* 2.445. In Martial, cf. 1.72, 3.39.2, 4.62 and 6.40.1 (with Grewing 288–289). Martial uses the same name for a fictitious person in 1.102.1 (see the interpretation of P. Watson, L. Watson, *CQ* 46 [1996] 586–588) and 4.24. It is also the nickname of Cytheris, Gallus' *puella*; cf. Gall. *frg.* 2, Verg. *Ecl.* 10.2, Prop. 2.34.91, Ov. *Ars* 3.537 (cf. R. G. M. Nisbet, "Elegiacs by Gallus from Qaṣr Ibrîm", *JRS* 69 [1979] 148, 152–155). Cf. also Hor. *Carm.* 1.33.5.

On the same topic, almost as a run-through for this epigram, cf. 4.62:

Tibur in Herculeum migravit nigra Lycoris,
omnia dum fieri candida credit ibi.

ll. 1–2

Dum... audit: best taken as causal. Subordinate clauses of reason introduced by *dum* are found as early as Plautus; cf. *Trin.* 255: *fit ipse, dum illis comis est, inops amator, Rud.* 514–515: *mendicitatem mi opstulisti opera tua, / dum tuis ausculto magnidicis mendaciis.* Later, cf. Catull. 65.22, *Culex* 211–212. They are constructed with the indicative, except in some late Latin authors. This causal force, equivalent to *quod* or *quia*, derives from the temporal, and at times it is difficult to determine which sense is to the fore; cf. Bassols 2.352 § 343, Ernout-Thomas 296 § 303, H-Sz 614–615 § 330, K-St 2.2.377 § 210, *ThlL* 5.2202.68–2208.25, *OLD s. v.* 4b. See especially R. Methner, "*Dum, dum modo* und *modo*", *Glotta* 1 (1908) 245–261.

Tiburtinis... solibus: there are two possible interpretations: (1) metonym for the effect or the warmth of the sun, that is, light and heat. Cf. Plin. *Nat.* 19.17, Iuv. 4.43 (with Courtney 209) (*OLD s. v.* 4a); (2) poetic use to indicate a given region, here the hills of the Tibur valley. Cf. Hor. *Carm.* 2.16.19, Lucan. 2.584, Stat. *Silv.* 1.4.73 (*OLD s. v.* 5). The reading of γ: *collibus* should be taken as a gloss on this meaning and an error prompted by l. 3 (*colles*). On *Tiburtinus*, cf. *ad* 7.28.1.

albescere: a hapax in Martial. It is a predominantly poetic verb, found from Lucretius on. It is used especially to indicate the whitish colour of the sea when in a heavy swell (cf. Lucr. 2.773, Verg. *Georg.* 3.237, Ov. *Met.* 11.480),

but also to refer to the hair when it loses its colouring with the passing of the years; cf. Hor. *Carm.* 3.14.25, Plin. *Nat.* 10.13 (*ThlL* 1.1490.23–1491.9).

antiqui dentis: a unique expression; cf. Stat. *Theb.* 4.508: *antiquis ossibus* (*ThlL* 2.181.81). One subject of debate among the writers of antiquity was whether elephants' tusks should be considered horns or teeth; cf. Ael. *NA* 4.31: ὁ ἐλέφας, οἳ μὲν αὐτοῦ προκύπτειν χαυλιόδοντάς φασιν, οἳ δὲ κέρατα. Herodotus, for instance, refers to teeth (cf. 3.97: ἐλέφαντος ὀδόντας, and cf. Plin. *Nat.* 8.7: *Iuba cornua appellat, Herodotus tanto antiquior et consuetudo melius dentes,* Philostr. *VA* 2.13.54). Both terms are used indistinctly, although *dentes* is the more common designation; cf. Catull. 64.48, Prop. 2.31.12, Ov. *Met.* 8.288, *Pont.* 4.9.28, Lucan. 10.144. In Martial, cf. 2.43.9, 5.37.6, 9.22.5 (with Henriksén 127), 10.98.6, 13.90, 14.3, 14.91 (*lemm.*). Cf. Iuv. 11.124 (*ThlL* 5.1.538.44–70). For tusks as *cornua,* cf. Varro *Ling.* 7.39, Plin. *Nat.* 7.7, 18.2, Mart. *Epigr.* 22(19).3, 1.72.4, Luc. *Syr. D.* 16. Cf. *RE* 5.2357–2358 (Blümmer).

fusca Lycoris: note the definition of the ancient grammarians: *Diff. gramm.* 7.519.18: *fuscum est, quod neque album neque nigrum, sed medii est coloris.* For Ovid, *fuscus* is a term that can be used euphemistically; cf. Ov. *Ars* 2.657–658: *fusca vocetur, / nigrior Illyrica cui pice sanguis erit.* It is often applied to human skin, and first attested in Verg. *Ecl.* 10.38: *fuscus Amyntas.* In Martial, cf. 4.42.5, 7.29.8, 9.35.7. Cf. Hor. *Sat.* 2.8.14, Ov. *Rem.* 327, Tib. 2.3.55, Prop. 2.25.42 (*ThlL* 6.1.1654.7–35). On Lycoris, cf. *supra.*

ebur: ivory from elephants' tusks, highly prized in Rome; cf. *supra, RE* 5.2356–2366 (Blümner). Cf. Cic. *Ver.* 2.4.203: *dentis eburneos,* Liv. 37.59.3, Val. Max. 1.1, Mart. 14.91 (*lemm.*).

ll. 3–4

in Herculeos colles: a poetic periphrasis to refer to Mt. Tivoli, where there was a temple to Hercules; cf. Str. 5.3.11: ἐν ὄψει δ' εἰσὶ τοῖς ἐν 'Ρώμῃ Τίβουρά τε καὶ Πραινεστὸς καὶ Τοῦσκλον. Τίβουρα μέν, [ἐν] ᾗ τὸ 'Ηράκλειον καὶ ὁ καταράκτης. Cf. 1.12.1: *Herculeas... arces,* 4.57.9, 4.62.1, and cf. Prop. 2.32.5 and Sil. 4.224. Cf. *RE* 6.A 827.55 (S. Weinstock). The adjective *Herculeus* (Gr. 'Ηράκλειος [frequent in Sophocles (cf. *Tr.* 170) and later Greek]) is first found in Verg. *Georg.* 2.66 and Hor. *Carm.* 1.3.36, 2.8.2. It is especially frequent in epic. It appears six times in the *Aeneid,* nine in Ovid's *Metamorphoses,* seven in Lucan's *Pharsalia,* eleven in Valerius Flaccus' *Argonautica* and twenty in Statius' *Thebaid.* For the use of *Herculeus* in place of *Herculis* in Martial, cf. *Epigr.* 17(15).6, 32(28).11, 1.12.1, 4.44.6, 4.57.9, 4.62.1, 8.53(55).15, 9.101.23. For the form, cf. *ad* 7.74.5.

Quid: ie, *quantum*; cf. Ter. *Haut.* 255: *quid comedent! quid ebibent!* (*OLD s. v. quis* 4b).

Tiburis alti / aura: the cool breezes of Tibur were proverbial; cf. Stat. *Silv.* 4.4.17, Mart. 1.12.1, 4.60.6, 5.71.6. Tibur was a town situated 28 km. north-east of Rome (modern Tivoli), on a rocky peak overlooking the river Anio. It was famous for its holiday villas belonging to illustrious Romans.

When summer came, wealthy citizens would withdraw from the Urbs and its high temperatures (cf. Stat. *Silv.* 4.4.17). In Tibur they were met by a gentle breeze and a cool and pleasant landscape (cf. Ov. *Fast.* 4.71) thanks to its waterfalls (cf. Hor. *Carm.* 1.7.13 [with Nisbet-Hubbard 101]). It was famed for its sulphurous waters (cf. 4.4.2). It still boasts the remains of walls and temples. Cf. *RE* 6a.816–841 (Weinstock), R. Stillwell, *Classical Sites*, 921–922 (W. L. MacDonald). *Altus* is found as a poetic epithet for towns as early as Ennius; cf. *Scaen.* 219. This usage is equivalent to the Greek αἰπύς, which is found already in Homer; cf. *Od.* 3.485: αἰπὺ πτολίεθρον. It is especially frequent in epic poetry; cf. Ov. *Met.* 9.617–618, 9.715, 14.466–467 (*ThlL* 1.1773.59). Cf. Pease 165 *ad* Verg. *Aen.* 4.97. Only here is it applied to Tibur. Cf. Verg. *Aen.* 7.82–83: *sub alta /... Albunea* (ie, Tibur), and Serv. *a.l.*: *alta: quia est in Tiburtinis altissimis montibus.* In Martial, cf. for instance 1.49.3 (= 10.104.6).

Parvo tempore: a use of the ablative without a preposition to indicate the time after which an action takes place; cf. Prop. 2.24b.43: *parvo... spatio.* Cf. Bassols 1.149–150 § 134, H-Sz 452 § 241, K-St 2.1.360 § 79.

nigra: refers, with negative connotations, to the colour of the skin; cf. 4.62.1: *nigra Lycoris*, Ov. *Rem.* 327 (*supra*). Cf. Cic. *Ver.* 2.2.108: *Videtis illum subcrispo capillo, nigrum*, Lucr. 6.722: *nigra virum percocto saecla colore* (*OLD* s. *v.* 2a).

14

A literary double entendre dedicated to Stella, in which at first sight Martial laments the death of a pet belonging to his beloved, comparing the event with the equivalent losses previously suffered first by Lesbia, and lamented by Catullus, and later by Violentilla, wife of his peer Arruntius Stella. In the final distich, in an ingenious *aprosdóketon*, the poet reveals that the pet whose loss his *puella* bewails is none other than the *mentula* of a *puer*, which had not yet developed as much as it had promised.

This epigram is thus connected with the theme of the *lamentatio* on the death of a slave, a topic recurrent in Martial (cf. 1.88, 1.101, 5.34, 5.37, 10.61; cf. also 11.91) and frequent in the *Greek Anthology* (cf., for instance, also for a twelve-year-old boy, 7.467 [Antip. Sid.]). It is also a parody of the hellenistic literary genre of lamentation on the death of pets, or *Neniae*. Laments for dead animals, whether real or literary, are a common theme in hellenistic epigram. There are numerous examples in the *Greek Anthology* (7.202 [Anyt.], 7.215 [Anyt.], 7.203 [Simm.], 7.204 [Agath.], 7.205 [Agath,]), but cf. especially Ov. *Am.* 2.6. On this literary genre, see G. Herrlinger, *Totenklage um Tiere in der antiken Dichtung, Tübinger Btr. Alt.* 8 (Stuttgart 1930), G. Lörscher, *Der Aufbau der drei Bücher von Ovids Amores* (Amsterdam 1975) 58–59, M. J. L. Heller, "Nenia-paígnion", *TAPhA* 74 (1943) 215–268, N. I. Herescu, "Catulle, 3: un écho des nénies dans la littérature", *REL* 25 (1947) 74–76. Cf. McKeown[2] 108–110 *ad* Ov. *Am.* 2.6.

Martial's technique lies in leaving in suspense the nature of the terrible event which has befallen his beloved under the cover of certain very general terms (l. 1: *infandum... scelus*, l. 2: *lusus deliciasque*) and in explaining it by means of a *priamel* with examples open to ambiguity, at least in Martial's time. In fact, even if the debate on the erotic content of Catullus' *passer* poems is still open, there can be no doubt that by Martial's time they had already been interpreted on an erotic level, at the very least by Martial himself (cf. especially 11.6.16 [with Kay 76], where the ambiguity is undeniable [cf. R. A. Pitcher, *Antichthon* 16 (1982) 102–103, Y. Nadeau, *Latomus* 43 (1984) 862–867], T. P. Wiseman, "J. H. Gaisser, *Catullus and his Renaissance Readers*", *Hermathena* 155 [1993] 80). *Passer* is certainly a term of endearment for the *mentula*; cf. Fest. p. 410, 17 (Lindsay): *strutheum in mimis praecipue vocant obscenam partem virilem ⟨a⟩ salacitate videlicet passeris, qui Graece στρουθός dicitur.* Both Lesbia's *passer* and the *columba* belonging to Ianthis may refer simply to their pets (cf. R. A. Pitcher, *Antichthon* 16 [1982] 99–100) or to the *mentulae* of their lovers (cf. J. N. Adams, *LSV*, 31–33), in which case they would be lamenting sudden impotence in them. In the final distich Martial reveals that his beloved is not crying over the death of a pet, as Lesbia and Ianthis did, but that of a *puer*, and one whose *mentula* had shown promise of acquiring larger

dimensions. It is thus a joke about the size of Stella's *mentula*, which cannot be compared with that of the slave whose death is mourned by Martial's beloved (on the *mentulae* of Martial's slaves, cf. 7.35.3–4). The size of one's *mentula* was a motive for pride in the individual in question; cf. *Priap.* 6.6. Cf. G. Giangrande, *L'Humour des Alexandrins* (London 1975) 33. Joking about a *parva mentula* is not a matter of offence in a humorous context. Martial himself declares that he is poorly endowed in this respect in 7.55.6. See also 1.7, where he plays with the triple ambiguity of the terms *passer* and *columba*, comparing favourably either the quality of the poems dedicated to his lovers' pets, or the size of these animals, or else the size of the poets' *mentulae*. For the allegorical interpretation of *passer* as penis, cf. N. Blondeau, *Dictionnaire érotique latin-français* (Paris 1885) XLVIII.

Martial is also ironically ridiculing the Roman fashion for having a little bird as a pet, and in particular the excessive affection bestowed upon them and the grieving caused by their death (on this topic, cf. *ad* 7.87). The custom of having a *passer domesticus* at home is attested from the archaic period; cf. Plaut. *Asin.* 666: *dic me igitur tuom passerculum, gallinam, coturnicem...* , *Cas.* 138: *meus pullus passer, mea columba...* The practice was very popular with young people; cf. Pl. *Ly.* 211, D. S. 13.82.6, Plaut. *Bacch.* 68, Petron. 46.3, Plin. *Nat.* 10.120, Plu. *Alc.* 10.1–2, Plin. *Epist.* 4.2.3. Cf. O. Keller, *Tierwelt*, 2.79, J. André, *Noms d'oiseaux*, 120–121.

K. Prinz and F. J. Brecht wrongly attribute this epigram to the topos of criticism of a lustful old woman (cf. K. Prinz, *M. und griechische Epigr.*, 66, F. J. Brecht, *Spottepigramm*, 65). Cf. Grassmann, *Epoden*, 26, n. 25.

The structure is three-fold: (1) ll. 1–2 Presentation of the subject-matter. (2) ll. 3.6 Comparative *priamel*. (3) ll. 7–10 *Conclusio* with *aprosdóketon*.

The poem is addressed to Aulus Pudens, a historical character also addressed by Martial in 6.54 and 8.63, two other poems of erotic content. Cf. *ad* 7.11.

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Stazio (*Silvae* I, 2) ed una signora della sesta satira di Giovenale (474–507)", in *Studi in onore di A. Traglia* (Roma 1979) II, 841–870. On Arruntius Stella, cf. A. Malaspina, *Athenaeum* 2 (1924) 134–139, P. White, *HSPh* 79 (1975) 267–272, P. White, *Aspects*, 105–113, M. C. de Castro-Maia de Sousa Pimentel, *Euphrosyne* 22 (1994) 90–92, E. Groag, *PIR*² A 1151, R. Syme, *Tacitus*, 664. For the technique of the *priamel* in Martial, cf. A. La Penna, *Maia* 44 (1992) 7–41, W. Kröhling, *Die Priamel (Beispielreihung) als Stilmittel in der griechisch-römischen Dichtung* (Greifswald 1935), W. H. Race, *The Classical Priamel from Homer to Boethius* (Leiden 1982) 153–156, G. Williams, *Tradition*, 66.

ll. 1–2

infandum... scelus: *scelus* in the sense of 'calamity'; cf. Stat. *Silv.* 2.1.20: *spectatumque... scelus.* The term is characteristic of amatory vocabulary; cf. R. Pichon, *Serm. amat.*, 259: *scelus dicitur quidquid amantibus potest obici.* The adjective *infandus* is a poetic term found only three times in Martial (cf. 5.69.5 and 9.7[8].5) as compared with the complete absence of its synonym *nefandus.* Cf. Virgil: *nefandus* (nine times), *infandus* (seventeen occurrences), and contrast Ovid: *nefandus* (eighteen times), *infandus* (once, cf. Ov. *Ib.* 378). Not found in Catullus, Horace, Tibullus or Lucan. For the combination, cf. *Ciris* 239, Liv. 31.14.8, Sen. *Ag.* 983, *Phoen.* 252, [Sen.] *Oct.* 304. Cf. also *Ciris* 323 (with Lyne 237), Catull. 64.397, Lucan. 4.228 (*ThlL* 7.1.1345.8).

nostrae... puellae: an echo of Catull. 2.1 (= 3.4): *passer, deliciae meae puellae* (cf. also Ov. *Am.* 2.6.19: *nostrae placuisse puellae* [cf. K. S. Mayers, "Ovid's *tecta ars*: *Amores* 2.6, Programmatics and the Parrot", *EMC* 34 (1990) 368, n. 7]). *Puella* is the term properly denoting the beloved in Latin elegy; cf. R. Pichon, *Serm. amat.*, 245, G. Vorberg, *Glossarium*, 543, K. Preston, *Studies in the Diction of the sermo amatorius in Roman comedy* (Diss. Chicago 1916) 56, Barchiesi 68 *ad* Ov. *Epist.* 1.3, *OLD s. v.* 3. It is rare in elevated poetry (cf. forty-seven cases of *virgo* in Virgil's *Aeneid* as against only two of *puella*, both in the lexicalized formula *pueri innuptaeque puellae* [cf. *Aen.* 2.238, 6.307]); cf. B. Axelson, *Unpoetische W.*, 58, P. Watson, "*Puella* and *virgo*", *Glotta* 61 (1983) 123–125, 133–143, P. Watson, *CQ* 35 (1985) 433–434, P. Knox, *Ovid's Metamorphoses and the Tradition of Augustan Poetry* (Cambridge 1986) 54, Austin 112–113 *ad* Verg. *Aen.* 2.238.

lusus deliciasque suas: the identity of the real referent is as yet left unspecified: at first sight the reference is to a domestic animal, as is implied by the comparisons in the following lines (*passer, columba*). *Deliciae* in this sense is attested in Catull. 2.1: *passer, deliciae meae puellae,* Petron. 137.2: *Priapi delicias, anserem,* Mart. 1.109.5: *Issa est deliciae catella,* and elsewhere (*ThlL* 5.1.448.37–47). It is in fact a reference to *puer delicatus,* as is revealed at the end of the epigram (cf. l. 10). *Lusus* in this metonymical sense is only found in Martial (cf. 4.87.2). Cf. *ThlL* 7.2.1890.50–58. In both *loci, lusus* appears in an exclusively physical and sexual sense. See also the use of *ludere* in 11.104.5 for a purely physical act. Cf. Prop. 2.32.29, Ov. *Am.* 2.3.13. Cf. J. N. Adams, *LSV,* 161–163, H. Wagenvoort, "*Ludus poeticus*", *LEC* 4 (1935) 108–120 (= *Studies in Roman Literature, Culture and Religion*

[Leiden 1956] 30–42), J. P. Hallet, "*Nec castrare velis meos libellos.* Sexual and poetic *lusus* in Catullus, Martial and the *Carmina Priapea*", in C. Klodt, ed., *Satura lanx. Festschrift für Werner A. Krenkel zum 60. Geburstag* (Hildesheim 1996) 323–325. *Deliciae* with this meaning is attested as early as Plautus, normally in the plural; cf. Plaut. *Most.* 15: *tu urbanus vero scurra, deliciae popli.* In the singular, cf. Plaut. *Poen.* 365: *mea voluptas, mea delicia, mea vita...* , *Truc.* 921 (*ThlL* 5.1.447.77). In love elegy, *deliciae* refers to the games played by lovers; cf. Catull. 74.2, Ov. *Rem.* 154, Cf. R. Pichon, *Serm. amat.*, 126. For its erotic force, cf. Owen 135 *ad* Ov. *Trist.* 2.78. It usually has sexual connotations (cf. Cic. *Cael.* 44, Catull. 74.1–2, and cf. J. N. Adams, *LSV* 196–197, G. Vorberg, *Glossarium*, 140) and it is often found in epitaphs; cf. 5.34.2, 6.28.3 (with Grewing 214), 9.28.1–2, 10.53.1–2, 11.13.3–4, *CLE* 1176.8, 1867.2/6, 2289.2. Cf. J. Chr. Logemann, *De defunctorum virtutibus in carminibus sepulchralibus Latinis laudatis* (Rotterdam 1916) 87–89. For the phrase, cf. 1.14.1, 4.87.2, 10.35.9, 12.15.5.

ll. 3–6 A *priamel*, a stylistic device which stresses one idea by comparing it with another or others serving as contrast or background. It is a rhetorical expression with a long literary tradition, already present, for instance, in Homer (cf. *Il.* 9.378–391) and Pindar (cf. *P.* 2.13–20), and used more extensively in Latin poetry, where it becomes a commonplace; cf. Hor. *Carm.* 1.1, 4.3.1–12, Verg. *Aen.* 6.847–853, Tib. 1.9.1–6, 2.3.35–48, Prop. 1.12.15–20, Ov. *Ars* 3.121–127. Cf. bibliography *supra.* Martial compares the loss suffered by his *puella* with the misfortunes which have befallen other women in love: Lesbia (ll. 3–4) and Ianthis (ll. 5–6), who lost their pet birds. Both losses, like the loss incurred by Martial's *puella*, have a literary repercussion in that they have been sung by different poets, one in the past, Catullus, and the other a contemporary, Stella. In the first place (ll. 3–4), he compares the loss suffered by his lover with the death of Lesbia's *passer*, sung of by Catullus in poem 3. Cf. Iuv. 6.7–8: *haut similis tibi, Cynthia, nec tibi, cuius / turbavit nitidos extinctus passer ocellos.* Cf. also Mart. 14.77: [*Cavea eborea*] *Si tibi talis eris, qualem dilecta Catullo / Lesbia plorabat, hic habitare potest.* Then (ll. 5–6) he draws a comparison with the death of the dove belonging to the lover of Stella, who composed a poem in its honour (cf. Stat. *Silv.* 1.2.102). The nature of this composition has been debated. For L. Friedländer (cf. 170 *ad* 1.7.1), Schanz-Hosius (cf. 563) and H. Bardon, (cf. *La littérature latine inconnue* [Paris 1956] 229), there are in fact two compositions, one written while the dove was still alive and the other on its death, reproducing the Catullan original (cf. Catull. 2 and 3). There are no data to justify the argument for two different compositions. Martial refers to a single composition; cf. 1.7.1 (with Citroni 42) and 7.14.6. Citroni concludes: 'ma e verosimile che il desiderio di riprodurre la situazione catulliana abbia spinto Stella a comporre i due carmine supposti dal Friedl.'

teneri... amica Catulli: ie, Lesbia. Martial mentions her six times, either simply as the lover of Catullus and inspiration for his poems (cf. apart

from the present case, 8.73, 12.44, 14.77) or else in connection with her countless *basia* (cf. 6.34 [see O. Schönberger, *Gymnasium* 102 (1995) 501–507], 12.59, with which cf. Catull. 5 and 7). Mention of Lesbia as Catullus' lover is proverbial in Latin literature (cf. Ov. *Trist.* 2.427–428). *Tener* is the appropriate adjective for erotic poetry and its authors; cf. Catull. 35.1 (with Fordyce 176), Ov. *Am.* 2.1.4 (with McKeown[2] 6), 3.1.69, 3.8.2, *Ars* 2.273, 3.333, *Rem.* 757, *Trist.* 4.10.1 (*OLD s. v.* 6b) Cf. P. Dams, *Dichtungskritik bei nachaugusteischen Dichtern* (Diss. Marburg 1970) 192, H. P. Syndikus, *Catull; eine Interpretation* (Darmstadt 1984) 201–202. For the ambiguity of *tener* in Catull. 16, cf. C. W. Macleod, "Parodies and Personalities in Catullus", *CQ* 23 (1973) 300–301 (= *Collected Essays* [New York 1984[2]] 177–178). In Martial, cf. 4.14.13: *tener... Catullus* (cf. also 12.44.5: *lepido... Catullo*). For the use of *amica* in an erotic context, cf. *ad* 7.76.2.

ploravit: *plorare* is the Latin verb which expresses the greatest suffering, as it has the added connotation of 'grieving'; cf. Sen. *Epist.* 63.1: *lacrimandum est, non plorandum.* In the elegiac poets it refers particularly to the mourning of the bereaved lover (cf. H. Tränkle, *Sprachkunst,* 136). It is a colloquial verb, infrequent in prose (not found in Caesar, Sallust, Tacitus or Suetonius), and inappropriate for elevated poetry (not found in Virgil, Ovid [*Met.*], Lucan, Valerius Flaccus, Silius or the tragedies of Seneca). Cf. Fedeli[3] 399 *ad* Prop. 3.12.1. Apart from satire and epigram, it is found in the elegists and Horace (cf. *Sat.* 2.3.51 [with Muecke 159]). Cf. B. Axelson, *Unpoetische W.,* 28–29. In the popular language and late Latin it ousts the less expressive and phonetically less substantial *flere.* On Lesbia's mourning over the death of her *passer,* cf. Catull. 3.18. Cf. Citroni 280 *ad* 1.89.3.

nequitiis passeris orba suis: for the mischief in which Lesbia passed the time with her little bird, cf. Catull. 2.2–4: *quicum ludere, quem in sinu tenere, / cui primum digitum dare appetenti / et acres solet incitare morsus* and 3.8–10: *nec sese a gremio illius movebat, / sed circumsiliens modo huc modo illuc / ad solam dominam usque pipiabat* (*OLD s. v.* 3, Forcellini 4.260 § 3). *Nequitia* is a term typical of erotic language; cf. R. Pichon, *Serm. amat.,* 202. It is a very frequent term in the elegies of Propertius and Ovid; cf. Prop. 3.19.10, 2.6.30, Ov. *Am.* 1.13.32, 3.1.17, *Epist.* 17.29, *Trist.* 2.280. As for the meaning of the term *passer* in this epigram with its Catullan echoes, of the three senses attributed to it in Catullus -(1) sparrow, in the literal sense or as a symbol of the absent lover, (2) *mentula,* and (3) *libellus*- Martial plays here with the first two (cf. 11.6.16 [with Kay 75] and 1.7 [with Howell 121–124]; for *passer* = *poema,* cf. 4.14.13–14). At first sight the loved ones are mourning the death of their little birds, but they could be interpreted as lamenting their lovers' loss of sexual vigour, which gives rise to a very Catullan ambiguity. Lamenting the 'death' of the *mentula* is a commonplace in erotic literature; cf. *AP* 5.306 (Phld.), 11.30.1–4 (Phld.), Tib. 1.5.39–40, Ov. *Am.* 3.7, *Priap.* 83, Mart. 1.46, *AP* 5.47 (Rufin.), 12.232 (Scyth.), 11.29.3–4 (Autom.), 12.11 (Strat.), 12.216 (Strat.), Maxim. *eleg.* 5.35–104 (cf. A. Ramírez de Verger, "Parodia de un lamento ritual", *Habis* 15 [1984] 149–156). Cf. G. Giangrande, "Catullus'

lyrics on the *passer*", *MPhL* 1 (1976) 140, "Catullus' Sparrow, Martial, Juvenal and Ovid", *Latomus* 43 (1984) 861–868, J. Arcaz Pozo, "*Passer mortuus est*: Catulo (*Carm.* 3), Ovidio (*Am.* 3.7) y Maximiano (*el.* 5.87–104)", *CFC (L)* 8 (1995) 79–88. On impotence in Martial, cf. H. P. Obermayer, *Martial und der Diskurs*, 255–330. G. Giangrande, for his part, identifies *passer* = *columba* = *mentula*. Cf. G. Giangrande, "On Anacreon's Poetry", *QUCC* 21 [1976] 45, n. 4, G. Vorberg, *Glossarium*, 438, J. N. Adams, *LSV*, 32–33. Martial also alludes to the *passer Catullianus* in 1.7.3, 1.109.1, 4.14.13, 11.6.14, 14.77. As for *orbus*, it is frequently found in combination with the possessive pronoun *suus*; cf. Ov. *Met.* 13.195 (with Bömer^2 254): *orba suis essent etiam nunc lintea ventis.*

Stellae... meo: Arruntius Stella, a poet himself (cited by Sidonius Apollinaris alongside Catullus and Ennius; cf. *Carm.* 9.266–267: *non Turnus, Memor, Ennius, Catullus / Stella et Septimius Petroniusque...*) and one of the main patrons of Martial and Statius (cf. R. Verdière, *Eos* 76 [1988] 321–323). Statius dedicates the first book of the *Silvae* to him (cf. *Silv.* 1 *praef.* 1) as well as a heartfelt epithalamium to mark his marriage to Violentilla (cf. *Silv.* 1.2). Martial mentions him in twenty-one epigrams, distributed over all his books, with the exception of the *Epigrammaton liber*, *Xenia* and *Apophoreta* and books 2 and 3. He addresses him as a poet not only in the present epigram but in 1.7, 1.61, 5.11 (where he is placed on an equal footing with Catullus, Virgil, Livy and Horace), 10.48, as a patron in 1.44, 5.59, 7.36, 9.42, 9.55, as protector of the literary arts in 9.89, 4.6, 12.2(3), 11.52 and as a rich man in 5.12 and 8.78; on the occasion of his wedding he composes an epithalamium (cf. 6.21 [with Grewing 176–177]), and he praises the nymph of the fountain in his garden (cf. 6.47). Cf. Henriksén 201 *ad* 9.42 and P. Watson, "Martial on the wedding of Stella and Violentilla", *Latomus* 58 (1999) 348–356. Formally this is a dative of agent, this use of the complement of a perfect participle being habitual from the classical period onwards; cf. Catull. 4.23, 8.5, 35.18, 37.13, 116.5. In imperial times it was extended to personal passive forms. Cf. Bassols 1.109 § 100, K-St 2.1.324 § 76, H-Sz 96–98 §67, Ernout-Thomas 74–75. *Meus* here as a possessive of endearment, ie, 'my friend Stella', 'my dear Stella'; cf. 1.7.1, 4.13.1, 5.11.2, 5.12.7, 6.47.1 (with Grewing 325), 8.63.4. For earlier examples, cf. Hor. *Carm.* 4.11.19: *Maecenas meus*, Tib. 2.5.119: *Messalla meus.* Cf. P. White, *JRS* 68 (1978) 79–82, J. Hellegourc'h, *Le vocabulaire latin des relations et des partis politiques sous la république* (Paris 1963) 42, 142, J. N. Adams, "Conventions of naming in Cicero", *CQ* 72 (1978) 162–163. J. Svennung, *Anredeformen. Vergleichende Forschungen zur indirekten Anrede in der dritten Person und zum Nominativ für den Vokativ* (Lund / Wiesbaden 1958) 413–414.

cantata: here with the pregnant sense of *poematibus commemorare, celebrare*, a poetic usage typical of the Augustan poets; cf. Hor. *Carm.* 1.6.19, *Dirae* 26, Prop. 2.9.19. In Martial, cf. 4.55.5, 7.29.7, 9.49.1, 14.183. Cf. especially, in the sense of 'to sing of an individual in verse', Hor. *Carm.* 1.22.10, Ov. *Am.* 2.1.29, *Trist.* 2.427 (with Owen 233) (*ThlL* 3.290.70–291.12). For the construction, cf. also 6.34.7–8.

flevit: the construction of *flere* with the direct object in the accusative is a poetic use; cf. Ov. *Am.* 1.12.1, 3.9.1 (*ThlL* 6.1.900.69–901.17). The *ThlL* attributes to this case the pregnant meaning of *versibus aliquid deplorare* (cf. Prop. 1.9.10). However, Ianthis is in fact crying over her pet, while her husband is the one composing poetry on the topic.

Ianthis: poetic nickname which Martial uses to sing of Violentilla, wife of Arruntius Stella. It is probably an invention of the poet's, similar to the use of Asteris by Stella in his love elegies in reference to the same Violentilla (cf. Stat. *Silv.* 1.2.197–198). The name Violentilla is difficult to adapt to the dactylic foot. It is only found, with shortened *o*, once in Statius (cf. Stat. *Silv.* 1.2.25). She is only referred to by the name Ianthis in Martial; cf. 6.21.1 (with Grewing 178), 7.14.5, 7.50.1 (for 12.2[3].12, cf. A. E. Housman, *Class. Pap.*, 898 [=*JPh* 33 (1914) 70]). Martial plays with the etymology of the name. Note that the Greek equivalent to *viola* is ἴανθος (= ἴον; cf. Ter. Maur. 656: *viola flos nuncupatur, quem Grai vocant ἴον*). Cf. further wordplay on this etymology at Ov. *Ars* 2.115: *nec violae semper nec ianthina lilia florent.* Cf. F. Grewing, "Etymologie und etymologische Wortspiele in den Epigrammen Martials", in F. Grewing, *Totus notus in orbe*, 344. Ianthe (Gr. Ἰάνθη) is the name of two nymphs; cf. Hes. *Th.* 349, *h. Cer.* 418, Paus. 4.30.4, and Ov. *Met.* 9.668–797. It is also a real name (cf. *IG* 2^2.11694, 2^2.11695, 2^2.11696) and the name of a flower; cf. J. André, *Noms des plantes*, 130: '*ianthis* (*-idis*), f., en rapport avec ion, cf. ἰάνθινος, "couleur de violette", plante indéterminée des terres humides, non décrite, bonne pour l' asthme, cf. Marcell. med. 17.4'. Ianthis-Violentilla is mentioned only once in the sixth book, in the epithalamium (6.21) which was probably written expressly on Stella's request, and three times in book 7 (cf. 15 and 50). There is no further mention of her, although there are continual references to her husband.

cuius in Elysio nigra columba volat: Elysium as the place in the underworld where the souls of the deceased rest forever is a *locus communis* already mentioned by Homer (cf. *Od.* 4.561–569; cf. also Hes. *Op.* 167–173) and present throughout antiquity. Cf. a full description in Verg. *Aen.* 6.637–899. For pet animals in the underworld, cf. Catull. 3.11–12: *qui nunc it per iter tenebricosum / illud, unde negant redire quemquam*, Tib. 1.3.59–60 (with Murgatroyd 118): *hic choreae cantusque vigent, passimque vagantes / dulce sonant tenui gutture carmen aves*, *Culex* 213–215: *tu lentus refoues iucunda membra quiete / ereptus taetris e cladibus, at mea manes / uiscera Lethaeas cogunt transnare per undas*, Ov. *Am.* 2.6.49–52 (with McKeown[2] 137): *colle sub Elysio nigra nemus ilice frondet / udaque perpetuo gramine terra viret./ si qua fides dubiis, volucrum locus ille piarum / dicitur, obscenae quo prohibentur aves*, Stat. *Silv.* 2.4.8–9: *nunc aeterna silentia Lethes / ille canorus habes.* Cf. especially *AP* 7.199 (Tymn.):

Ὄρνεον ὦ Χάρισιν μεμελημένον, ὦ παρόμοιον
  ἀλκυόσιν τὸν σὸν φθόγγον ἰσωσάμενον,
ἡρπάσθης, φίλ' ἐλαιέ· σὰ δ' ἤθεα καὶ τὸ σὸν ἡδὺ
  πνεῦμα σιωπηραὶ νυκτὸς ἔχουσιν ὁδοί.

and 7.189.3–4: ἤδη... λειμῶνας ἐπὶ Κλυμένου πεπότησαι / καὶ δροσερὰ χρυσέας ἄνθεα Περσεφόνας. For an erotic interpretation of this journey through Elysium, cf. Y. Nadeau, *Latomus* 43 (1984) 861–868.

in Elysio: as a place of rest after death, it is first found in Latin in Verg. *Georg.* 1.38 (cf. *Od.* 4.563: Ἠλύσιον). As a noun it is rare (not in Ovid or Lucan) and when it does appear it is almost always in the nominative or accusative. For the ablative, cf. Stat. *Silv.* 2.3.74: *quos pater Elysio, genetrix quos detulit annos.* Cf. Van Dam 497 *ad* Stat. *Silv.* 2.7.112, W. Burkert, "Elysion", *Glotta* 39 (1961) 208–213.

nigra columba: doves were sacred to Venus (cf. Verg. *Aen.* 6.193, Ov. *Met.* 15.386, Stat. *Theb.* 4.226; see O. Gruppe, *Griechische Mythologie und Religionsgeschichte* [1906] 1350.7, *RE* 4.A.2496.28 [Steier]). They are often mentioned as gifts between lovers; cf. Ov. *Met.* 13.833 (with Bömer[2] 434). They are, moreover, traditionally white; cf. Ov. *Met.* 2.537, 13.674, 15.715, [Ov.] *Epist.* 15.37. Here the dove is black, since everything relating to death and the underworld is proverbially this colour; cf. *Il.* 2.834, 15.191, 16.350, *Od.* 11.57, Thgn. 707. Cf. 5.34.3, 6.58.4 (with Grewing 375). Cf. *OLD s. v.* 7a, J. André, *Termes de couleur,* 51, 54–55, 60, 362–363, G. Radke, *Die Bedeutung der weißen und schwarzen Farbe im Kult und Brauch der Griechen und Römern* (Diss. Berlin 1936) *passim,* Pease 108–109 *ad* Verg. *Aen.* 4.25, Barchiesi 147 *ad* Ov. *Epist.* 2.72, G. Giangrande, "On Anacreon's Poetry", *QUCC* 21 (1976) 45, n. 4. It is also possible to take this as a case of enallage.

ll. 7–8 The same pentameter-ending is found in Ov. *Am.* 3.6.100 (cf. E. Siedschlag *RFIC* 100 [1972] 159).

lux mea: a frequent term of endearment for the beloved in Latin erotic poetry. It is attested from Catullus on; cf. 68b.132 (with Kroll 237), 160. Cf. [Tib.] 3.9.15 (=4.3.15) (with Smith 495), Prop. 2.14.29, 2.28.59, 2.29.1, Ov. *Am.* 2.17.23, *Ars* 3.523–524. Also found in prose; cf. Cic. *Fam.* 14.5.1: *Tullia, lux nostra,* 14.2.2: *mea lux, meum desiderium* (*OLD s. v.* 6b). In Martial, cf. 1.68.6, 5.29.3. See also the use of *lumen* in 11.29.3. Cf. J. B. Hofmann, *Latín familiar,* 133 § 82a, *ThlL* 7.2.1915.8–19, R. Pichon, *Serm. amat.,* 193. For the use of the possessive, cf. R. Pichon, *Serm. amat.,* 201 *s. v. meus.* The elegiac poet uses the possessive in reference to his beloved when she is faithful to him.

capitur: *capere* in the sense of *aliquid aliquem capere* is found in all periods of Latin from Ennius on; cf. *Scaen.* 222: *cupido cepit miseram nunc me proloqui* (*OLD s. v.* 21b). In this pregnant sense, and under the influence of the *sermo castrensis* (the interference between the two registers being the result of the widespread familiarity with the amatory topos of *militia amoris,* on which cf. *ad* 7.58.5), there is frequent use of this verb in love elegy, in which lovers allow themselves to be 'trapped', that is, 'captivated' by the charms of the lady; cf. Prop. 1.1.1 (with Fedeli[2] 64): *Cynthia... me cepit,* Ov. *Epist.* 17.92 (*ThlL* 3.337.74–338.19). Cf. also *AP* 12.99.1: Ἠγρεύθην ὑπ' Ἔρωτος.

Cf. R. Pichon, *Serm. amat.*, 98–99, E. J. Kenney, "Notes on Ovid: II", *CQ* 9 (1959) 244–245.

nugis nec amoribus istis: the unanimous reading of the mss., *neque moribus* (except for the variant in *E* and *A*: *emoribus*), which is followed by all modern editors with the exception of D. R. Shackleton Bailey, is unusual in Martial, who never uses *neque* before a consonant in dactylic metres. In the *Itali* there is division between *nec amoribus* and *nec moribus*. The other possibility, *neque amoribus*, goes against Martial's usage, as he never employs *neque* + vowel in hexameters, except in the lexicalized expression *neque enim* (cf. O. Mueller, *Quaestiones Statianae* [Berlin 1961] 12–13). Only once is *neque ardenti* found in the pentameter (cf. 14.94.2). D. R. Shackleton Bailey opts for *nec amoribus*, in accordance with Martial's usage. As in Martial, the habitual practice of most Latin poets (Tibullus, Propertius, Ovid, Horace, Statius and late poets) is to consider *nec* the normal form and *neque* an exception. Cf. B. Axelson, *Unpoetische W.*, 115, E. Renn, "Beiträge zu Martial", *Bl. Baier. Gymnas.* 17 (1881) 442–444, L. Müller, *De re metrica*, 396. *Nugae*, normally employed by Martial following the usage of Catullus (cf. 1.3–4) to refer to his poems (cf. *ad* 7.11.4), but here in its proper sense of 'trifles', as in 3.55.3. These are the only two exceptions in which Martial uses the term without its Catullan meaning, ie, 'poems'; cf. B. W. Swann, *Martial's Catullus*, 47–55. Cf. *OLD s. v.* 3a. *Istis* here in anaphoric zeugma. On the preponderance of this pronoun in the genres closest to everyday speech, and its limited use in elevated poetry; cf. Fedeli[2] 105 *ad* Prop. 1.2.25, H-Sz 184 § 105, B. Axelson, *Unpoetische W.*, 72.

dominae: ie, 'beloved', a term characteristic of poetic language, used especially by the elegists as an expression of *servitium amoris*. It is first found in Lucil. *frg.* 730: *cum mei me adeunt servuli, non 'dominam' ego appellem meam.* Cf. Catull. 68b.68, 68b.156, Tib. 1.1.46 (with Smith 197), Prop. 1.1.21, 3.17, Ov. *Ars* 2.111, 2.169, 2.213, 2.691, 2.725 (*ThlL* 5.1.1938.1–27). Cf. R. Pichon, *Serm. amat.*, 134. For the use of this term as a near synonym of *puella*, cf. J. P. Hallet, "The role of women in Roman elegy: counter-cultural feminism", *Arethusa* 6 (1973) 112–113. Note the similar use of δέσποινα or πότνια; cf. *AP* 5.248.7 (Paul. Sil.): μή, λίτομαι, δέσποινα, τόσην μὴ λάμβανε ποινήν, 5.254.7–8 (Paul. Sil.): μὴ δέ με μάστιξ, / πότνια, κατασμύξῃ καὶ σέο καὶ μακάρων. For the literary topos of *servitium amoris*, cf. especially F. O. Copley, "*Servitium amoris* in the Roman Elegists", *TAPhA* 78 (1947) 285–300, R. O. A. M. Lyne, "*Servitium amoris*", *CQ* 29 (1979) 117–130, P. Murgatroyd, "*Servitium amoris* and the Roman Elegist", *Latomus* 40 (1981) 589–606, A. Ramírez de Verger, "El amor como *servitium* en Tibulo", in *Simposio Tibuliano* (Murcia 1985) 371–377, and A. Gonzales, "*Seruitium amoris* et *meretrix regina.* Esclavage métaphorique de l' homme libre: una situation d' inversion", in F. Reduzzi Merola, A. Storchi Marino, eds., *Femmes-esclaves. Modèles d' interprétation anthropologique, économique, juridique. Atti del XXI colloquio internazionale girea Lacco-Ameno-Ischia 27–29 ottobre 1994* (Napoli, 1999) 281–302. Cf. Galán Vioque 196 *ad AP* 12.169 (Dioscorid).

pectus: *pro animo*; cf. R. Pichon, *Serm. amat.*, 229, *ThlL* 10.1.914.5–19, *OLD s. v.* 4.

talia damna: elegiac term to denote the punishment suffered by the lover; cf. Ov. *Ars* 2.677, *Rem.* 300. Cf. R. Pichon, *Serm. amat.*, 121–122. It is a favourite term of Ovid's, with seventy-five occurrences, as compared with Horace (ten examples) and Propertius (three). Not found in Virgil or Tibullus. In Martial, ten times.

movent: ie, *commovere, irritare*; cf. Prop. 1.15.132, 2.24a.15, Hor. *Epod.* 17.3 (*ThlL* 8.1545.58–73).

ll. 9–10 Conclusion of the epigram with *aprosdóketon.* Martial reveals the truth about his beloved's loss: the *puella* is mourning the death of a *puer delicatus,* whose *mentula* had shown every sign of growing to huge proportions. For the use of hyperbole in the description of sexual organs, cf. 11.21 (on an enormous vagina).

bis senos: senos Heinsius : denos β (including Q [*conspexi*]) γ. The unanimous reading of the mss., *denos,* accepted by all modern editors except F. G. Schneidewin, J. D. Duff, C. Giarratano and D. R. Shackleton Bailey, is absurd inasmuch as it implies that the *mentula* of a *puer* is not completely developed at the age of twenty. In favour of the reading transmitted by the mss., see P. Howell, *CR* 43 (1993) 277 and *CR* 46 (1996) 37, where he states: 'the fact that *denos* is absurd shows that it is right. Does S. B. think that we are supposed to believe that the boy's penis would really have grown to eighteen inches?' For the corruption of *bis d-* into *bis s-*, cf. 7.40.6: senas *T*β*D* : de- γ, 9.50.3. Twelve is also the age with which Strato begins his catalogue of desirable youths (cf. *AP* 12.4). Cf. also the lament on the premature death of a twelve-year-old son in Call. *Epigr.* 19. *Puer* technically refers to a boy of up to 14 or 15 (Varro *apud* Censorin. 14.2: *primo gradu usque ad XV annum «pueros» dictos... , secundum ad tricensimum annum «adulescens...»*, Isid. *Orig.* 11.2.3), though it can also denote an older youth or, as here, a slave, regardless of age; cf. E. Eyben, "Die Einteilung des menschlichen Lebens", *RhM* 116 (1973) 184: '*Puer* neben Knabe auch Sohn und Sklave gleich welchen Alters bedeuten kann' (cf. Paul *in Dig.* L. 16.204: *Puer tres habet significationes, unam, cum omnes servos pueros appellamus, alteram, cum puerum contrario nomine puellae dicimus, tertiam, cum aetatem puerilem demonstramus*), Tränkle 271 *ad* Tib. 3.9.20: 'Mit puer können die römischen Dichter ganz ernsthaft auch einen jungen Mann bezeichnen, der das zwanzigste Lebensjahr erreicht oder bereits überschritten hat'. Cf. Sil. 13.704, 1.173. Accordingly, *puer* and *iuvenis* can be applied to the same person in Verg. *Aen.* 7.531, 7.575, Ov. *Fast.* 1.367, 1.371. On this topic, see B. Axelson, "Die Synonyme *adulescens* und *iuvenis*", *Mélanges J. Marouzeau* (Paris 1948) 7–17, J. Maurin, *Remarques sur la notion de «puer» à l'époque classique* (Paris 1975). The use of distributives for cardinals is habitual in poetry from Virgil onwards (cf. *Ecl.* 1.43, *Aen.* 1.393, cf. Prop. 2.20.7, Ov. *Met.* 8.243, *Fast.* 1.28), although it is found as early as Ennius (cf. *Ann.* 323). It is especially frequent in the silver period

(cf. Sen. *Tro.* 386, *Oed.* 251, *Ag.* 812 [with Tarrant 325]). Cf. B. Axelson, *Unpoetische W.*, 96–97, H-Sz 212 § 113, E. Löfstedt, "Zum Gebraucht der lateinischen distributiven Zahlwörter", *Eranos* 56 (1958) 92, H. Krummrey, "Das Grabgedicht für Carice im Museum von Urbino", *Klio* 48 (1967) 111–112, Laguna 134 *ad* Stat. *Silv.* 3.1.18, *ThlL* 7.2.556.59. It is also a frequent expression in Martial and the inscriptions; cf. P. Cugusi, *Aspetti letterari dei carmina latina epigraphica* (Bologna 1985) 310. This form of circumlocution is also found sporadically in Greek; cf. Call. *frg.* 23.19–20. In this case, *bis senos* appears for the metrically impossible *duodecim*; cf. Verg. *Ecl.* 1.43 (first appearance of this expression), Ov. *Pont.* 4.9.4, Sil. 8.484 and in Martial 8.66.3, 9.42.6.

numerantem... annos: for the expression, cf. 7.9.1.

mentula: obscene term par excellence, censured by Cicero (cf. *Fam.* 9.22.3). Martial sometimes uses it as a synonym for a lascivious poem or obscenity; cf. 1.35.5: *non possunt sine mentula placere*, 3.69.1, 11.15.8. The term appears forty-eight times in Martial, twenty-two in the *Priapea*, four in Catullus (and another four times as a proper name = *Mamurra*), once in the *Anthologia Latina* and frequently in epigraphic texts (cf. *CIL* 4.7089) (*ThlL* 8.782.38–783.21). On the highly-debated etymology of the word, cf. J. N. Adams, *LSV*, 10 (with bibliography in n. 3), and also W. Goldberger, *Glotta* 18 (1930) 45, G. M. Messing, "The Etymology of Latin *Mentula*", *CPh* 51 (1956) 247–249, Walde-Hofmann 2.72, A. Richlin, *Sexual Terms*, 183–187, Goldberg 64 *ad Priap.* 3.8.

sesquipedalis: an unpoetic term, frequent in prose in technical treatises in its strict sense of 'measuring one and a half feet' (lineal or square); cf. Cato *Agr.* 18.5, Caes. *Gall.* 4.17.3, Vitr. 5.10.2, Plin. *Nat.* 17.141. The Roman foot is equivalent to 29.57 cm., and a foot and a half would therefore be almost half a metre (44.4 cm.). In poetry, apart from this example (a hapax in Martial), it only appears twice, in each case referring figuratively to inordinate length; cf. Catull. 97.5: *hoc dentis sesquipedalis*, and Hor. *Ars* 96–97: *cum pauper et exsul uterque / proicit ampullas et sesquipedalia verba.* Cf. also *pedalis* in the same humorous vein concerning the size of the *mentula* in *Priap.* 11.3 (with Goldberg 102–103): *traiectus conto... extendere pedali* (i. e., *qui pedis mensuram habens*). See also, hyperbolically, Plaut. *Trin.* 903: *qua facie est homo? – Sesquipede quiddamst quam tu longior*, Pers. 1.57 (with Kißel 184–185): *pinguis aqualiculus propenso sesquipede extet.*

15

A description of the fountain in the house of Violentilla, wife of Arruntius Stella. This epigram, together with 7.50, shows that Martial was one of a number of poets who frequented Stella's house; cf. also Stat. *Silv.* 1 *praef.* 2.

Descriptions of the mansions around Rome belonging to the powerful and wealthy in the Flavian period are a genre cultivated by the writers of the time, both in poetry (cf. Stat. *Silv.* 1.3, 2.2, 3.1) and in prose (cf. Plin. *Epist.* 2.17.5–6). It is a topos with a long tradition stretching back to Homer, who offers a lengthy description of the palace and garden of Alcinous, king of the Phaeacians; cf. *Od.* 7.84–132. For other descriptions of groves and gardens, cf. Prop. 1.14.5–6, Hor. *Carm.* 3.10.5–6, *Epist.* 1.10.22–23, *AP* 9.663 and 9.664 (Paul. Sil.), 9.665 (Agath.), 9.666. For other descriptions of fountains, cf. Hor. *Carm.* 3.13, Mart. 9.58, Iuv. 3.18–20. This is a common theme in the *Greek Anthology*; cf. 9.37 (Tull. Laur.), 9.38, 9.676, 9.684, 9.699. Moreover, there is always something sacred about springs and fountains; cf. Call. *frg.* 65–66 and Austin[2] 264–265 *ad* Verg. *Aen.* 2.719.

This is an epigram in praise of Arruntius Stella, in the form of a literary game with mythological references and dedicated to his wife. Martial is possibly referring to one of his *pueri,* who has the task of serving water from a fountain in the garden, in which case the poet is praising the master by singing of the beauty of his slave, since in the eyes of the Romans the youth and beauty of slaves is proof of their master's good taste; hence, by praising the slaves one indirectly praises the master (cf. Citroni 271–273 *ad* 1.88, Van Dam 394 *ad* Stat. *Silv.* 2.6.1–2). Alternatively, the poet is referring to a statue (cf. 7.50). For this type of decoration of fountains in the mansions of the rich, cf. Plin. *Epist.* 4.2.5: *Tenet se trans Tiberim in hortis, in quibus latissimum solum porticibus immensis, ripam statuis suis occupavit.*

Interpretations differ: Schrevelius maintains that the epigram refers, not to the slave himself, but to a statue of him situated by the fountain (cf. G. Friedrich, *Hermes* 43 [1908] 625). L. Friedländer sees two different parts, each with a different subject: ll. 1–4 referring to a statue of a slave (cf. 7.50.4: *Ganymedeo... choro*), specifically a youth in flight, attempting to escape (cf. L. Friedländer 480 *a. l.*) and ll. 5–6, on the other hand, referring to a slave of Stella's of exceptional beauty. For G. Friedrich, the whole epigram refers to the slave Argynnus, who, as he fetches water from the garden's fountain, reminds the adulating poet of a statue of Hylas, the fair youth beloved by Hercules (cf. *Hermes* 43 [1908] 625–626). D. R. Shackleton Bailey argues that the statue in question is just one of a number depicting the choir of Ganymedes (cf. 7.50) and placed around the fountain (cf. *Loeb,* 2.86, note

a). P. Howell, for his part, also takes this epigram as a reference to a statue (cf. *CR* 46 [1996] 37).

Whatever the case, the outstanding beauty, whether of a *puer* or a statue, prompts the poet to make a comparison with the mythological figures of Hylas and Argynnus. The comparison is with mythological *pueri delicati* of proverbial beauty who ended their days submerged in water, the reason for their disappearance being none other than their extreme attractiveness.

The fountain in Stella's house is also mentioned in 6.47, 7.50 and, metaphorically, in 12.2(3).13–14 (Cf. F. Quadlbauer, "*Fons purus.* Zu seiner stilkritischen Verwendung bei Quintilian und Martial", *Festch. K. Vretska* [Heidelberg 1970] 185–186). See also Stat. *Silv.* 1.2.147–157, especially 154–155: *excludunt radios silvis demissa vetustis / frigora, perspicui vivunt in marmore fontes.*

The poem has a three-part structure: (1) ll. 1–2 Rhetorical questions indicating surprise. (2) ll. 3–4 Exclamation of joy over the presence of an altar to Hercules. (3) ll. 5–6 Final advice.

Bibliography: G. Friedrich, *Hermes* 43 (1908) 625–626, V. F. Corsaro, *Sic. gymn.* 26 (1973) 171–205, H. Szelest, *Eos* 62 (1974) 297–310, A. La Penna, *Maia* 46 (1994) 17–18. On the myth of Hylas, cf. H. Koller, "Narziß oder Hylas?", *ZAK* 33 (1976) 94–101. G. Türk, "De Hyla", *Bresl.Philol.Abh.* 6 (1895), "Zu den Darstellungen des Hylas", *JdI.* 12 (1897) 86–91, J. Bramble, "*Cui non dictus Hylas puer?*", in Woodman T. & West D., eds. *Quality and Pleasure in Latin Poetry* (Cambridge 1974) 81–93, M. L. Picklseimer, "Propercio, I, 20", *CFC* 4 (1984) 217–234. Cf. also R. Ling, "Hylas in Pompeian Art", *MEFRA* 91 (1979) 773–809, Croisille, *Poésie et art,* 148–151, 158–161 (for a listing of the works of art described by Martial, cf. 372).

ll. 1–2 The epigram begins with a rhetorical question expressing surprise. This stylistic device is rare; in Martial, cf. 6.13.1–2 (with Grewing 138), 8.50(51).1–2, 9.24.1–2 and 9.103.1. We have only a few examples of interrogatives of this type at the beginning of poems in the *Greek Anthology* (cf. 16.97, 16.127, 16.137 [Phil.], 16.159, 16.196 [Alc.]), and in Catullus, Tibullus, Propertius, the amatory poems of Ovid and his work from exile (cf. E. Siedschlag, *Form von Martials Epigrammen,* 19, n. 3). Martial may have found his inspiration for this epigram in the beginning of Hor. *Carm.* 1.5.1–3: *Quis multa gracilis te puer in rosa / perfusus liquidis urget odoribus / grato, Pyrrha, sub antro?*

nitidis... undis: clear, shining water is a typical feature of an idyllic spring or fountain; cf. *Il.* 2.307 (= *Od.* 9.140): ἀγλαὸν ὕδωρ, *Od.* 5.70: ὕδατι λευκῷ, Theoc. 22.37–38: εὗρον δ' ἀέναον κρήνην ὑπὸ λισσάδι πέτρῃ, / ὕδατι πεπληθυῖαν ἀκηράτῳ, Catull. 68b.57–58: *perlucens... / rivus,* Hor. *Carm.* 3.13.1: *O fons Bandusiae, splendidior vitro,* [Ov.] *Epist.* 15.157–158: *est nitidus vitroque magis perlucidus omni / fons sacer.* Praising the clarity or purity of the water is one of the topoi of the *locus amoenus*; cf. G. Schönbeck, *Der locus amoenus von Homer bis Horaz* (Heidelberg 1962) 19–33. However, *nitidus* in reference to water is not usual. It is not attested in Virgil and is rare in Ovid; cf. *Met.* 3.407 (with

Bömer[2] 552): *nitidis argenteus undis.* Cf. Mart. 8.68.8, Sil. 4.84, *CE* 250.5–6: *Tirinus gurgite non alto, nitidis argenteus undis.* See also Ov. *Met.* 1.74: *nitidis habitandae piscibus undae,* 13.838: *caeruleo nitidum caput exsere ponto* (*OLD s. v.* 1c). *Unda* as a metonym for *aqua* is regular poetic usage; cf. Hor. *Carm.* 3.4.28, Ov. *Met.* 3.417 (with Bömer[2] 553), 8.737, Mart. 14.118. In prose, cf. Cic. *Phil.* 10.4 (Forcellini 6.390 § 2, *OLD s. v.* 4). Note the similar poetic use of κῦμα; cf. *Il.* 1.481, 2.394, *Od.* 2.427, *Pap. Louvre* n° 7172 = *HE* 11 (Posidipp.), *AP* 7.76.6 (Dioscorid.) (with Galán Vioque 173).

assistit: the reading of β, preferred *recte* by Shackleton Bailey to that of γ: *absistit,* favoured by the other modern editors of Martial. On this type of compound verb, cf. P. I. Osterberg, *De structura verborum cum praepositionibus compositorum quae exstant apud C. Valerium Flaccum, P. Papinium Statium, M. Valerium Martialem* (Holmiae 1884).

Ianthidos: cf. *ad* 7.14.

Naida: strictly speaking, the Nymphs are divided into Naiades (nymphs of the rivers, lakes *et similia* [Gr. αἱ Ναιάδες; cf. *AP* 9.827 (Amm.)]), Dryades (nymphs of the trees [Gr. αἱ Δρυάδες; cf. Paus. 8.39.2, Plu. *Mor.* 757e]) and Oreades (nymphs of the mountains [Gr. αἱ Ὀρειάδες; cf. Bion *frg.* 1.19]), but they are referred to indistinctly in poetry from the classical period; cf. Bömer 48 *ad* Ov. *Fast.* 1.405, 4.229, *RE* 17.1532–1534 (W. Ruge).

numquid: in the spoken language *numquid* replaces *num* in early imperial times, while it continues to be used in the higher genres (Sallust, Livy, Tacitus, Tibullus, Propertius, Silius and Valerius Flaccus, for instance, never use *numquid*). In Martial *numquid* appears twenty-five times, as against only two examples of *num* (cf. 4.27.2 and 8.37.2, each with variants in the ms. tradition, though this reading is generally accepted). Cf. Citroni 114 *ad* 1.34.9. Postpositioning to fourth place in the sentence is rare and serves to emphasize the action described.

Hylas: Ὕλη is a *puer delicatus* who accompanied Hercules on the expedition of the Argonauts and disappeared in a spring in Mysia, as a result of which Hercules abandoned the voyage. Four versions of the myth have been preserved; cf. A. R. 1.1207–1357, Theoc. 13, Prop. 1.20 (cf. M. L. Picklseimer, "Propercio I.20", *CFC* 4 [1984] 217–234), and Val. Fl. 3.521–564. Cf. Laguna 322 *ad* Stat. *Silv.* 3.4.39, Mayor 164–165 *ad* Iuv. 1.164. By Virgil's time the myth was widely known; cf. Verg. *Ecl.* 6.43–44, *Georg.* 3.6. Cf. also Ov. *Ars* 2.110 (with Janka 117–118), *Trist.* 2.406. For pictorial representations of the myth, cf. *LIMC* 5.2, *s. v.* Hylas, 396–399, and Croisille, *Poésie et art,* plate 67 (1 and 2). For the use of, or reference to, myth as a technique of praise, cf. H. Cancik, *Untersuchungen zur lyrischen Kunst des Papinius Statius* (Hildesheim 1965) 34–37: 'Das Sachliche wird transzendiert, indem es durch die 'Beschreibung' mit dem Mythos, dem Kaiserkult oder den jeweiligen Besitzern der Kunstwerke... in Verbindung gebracht wird'. The poet uses a myth relating to Hercules, for whom the emperor felt particular devotion; cf. 9.64, 9.65, 9.101. For Hylas as the epitome of the handsome slave, cf., in Martial, 6.68, 7.50, 11.43. Cf. R. Hofmann, *Wiss. Zeitschr. der Karl-Marx*

Univ. Leipzig 6 (1956/57) 441. On *pueri delicati*, cf. W. J. Slater, "*Pueri turba minuti*", *BICS* 21 (1974) 133–140.

ll. 3–4 The Romans considered gardens to be sacred, regarding them as idyllic spots to which they often attributed mythological characteristics; cf. P. Grimal, *Les jardins romains* (Paris² 1969) 307. In addition, in mentioning the wood surrounding the fountain, Martial is reflecting the traditional features of the *locus amoenus*: water and woods, a topos already present in *Od.* 5.68–73. Cf. Lucr. 2.30, Verg. *Georg.* 3.327–334, Hor. *Carm.* 1.1.21–22, *Epod.* 2.23–25, Tib. 1.1.27–28. Cf. E. R. Curtius, *Lit. europea*, 280–286, V. Cristóbal López, *Virgilio y la temática bucólica* (Madrid 1980) 148–214.

O bene quod: an Ovidian usage; cf. Ov. *Ars* 2.605 (with Janka 428), *Trist.* 1.2.41. In Martial only here. Cf. also [Quint.] *Decl.* 307: *bene quod magna scelera iis ipsis quibus occultari videntur aperiuntur* (*ThlL* 2.2122.84–2123.5). Cf. Hollis 59 *ad* Ov. *Ars* 1.141, Kenney 201 *ad* Apul. *Met.* 6.8.

silva: here for *lucus*, in the specific sense of 'wood dedicated to a deity'; cf. Serv. *Aen.* 1.310: *lucus enim est… , silva diffusa et inculta.*

Tirynthius: it was frequent, in the gardens around the villas of wealthy Romans, to build altars to worship Hercules, benefactor of mankind; cf. Verg. *Aen.* 6.801–803, Stat. *Silv.* 2.2.23–24. Tirynthius is an epithet of Hercules (Gr. Τιρύνθιος [cf. Pi. *O.* 10.31, S. *Tr.* 270, E. *Alc.* 481]) alluding to his stay in Tiryns under the control of the king, Eurystheus (cf. *RE Suppl.* 3.935.40–940.55 [Gruppe], Bömer² *ad* Ov. *Met.* 9.111–112). It appears where the name is inadmissible in dactylic verse. The epithet was introduced by Virgil; cf. *Aen.* 7.662 (with Horsfall 434), 8.228. Cf. also Ov. *Ars* 2.221 (with Janka 193–194), *Fast.* 2.349, *Met.* 7.410. In Martial, here and in 11.43.5, also in connection with the myth of Hylas. For examples in Statius, cf. Laguna 128–129 *ad* Stat. *Silv.* 3.1.1. It is one of the epithets most commonly used for Hercules in Latin literature (cf. J. B. Carter, *Epitheta*, 43). On the image of Hercules in Latin poetry, cf. G. K. Galinsky, *The Herakles Theme. The Adaptation of the Hero in Literature from Homer to the Twentieth Century* (Oxford 1972), M. Piot, "Hercule chez les poètes latins du Ier siècle a. C.", *REL* 43 (1965) 342–358.

amatrices… aquas: cf. 10.4.6: *Odit amatrices Hermaphroditus aquas?* On this rare adjective, cf. *ad* 7.69.9.

ll. 5–6 Final wish with erotic punch. Note the epigrammatic technique of leaving the end in suspense. For a similar ending, cf. Catull. 50.21: *est vemens dea: laedere hanc caveto.*

Securus: ie, 'free of care', very frequent in this sense in amorous contexts; cf. [Tib.] 3.3.32, 3.4.54, 3.6.31, Prop. 3.12.19, Ov. *Am.* 1.8.95, 2.19.37, *Ars* 2.443, *Epist.* 18.109. Cf. R. Pichon, *Serm. amat.*, 260.

licet: in its proper verbal sense, constructed with a paratactic subjunctive with no conjunction and the meaning of 'you may', 'you are allowed'; cf. H-Sz 605 § 326, K-St 2.2.443 § 221, Bassols 2.290 § 275, *OLD s. v.* 1c.

Argynne: Ἄργυννος is the name of a young ephebe loved by Agamemnon, fleeing from whom he threw himself into the waters of the Cephisus; cf. Ath. 13.613d, Clem. Al. *Prot.* 232 St. The myth appears in Prop. 3.7.21–22. Cf. Roscher 2.1.501 (Stoll), *RE* 2.799 (Wentzel), D. R. Shackleton Bailey, *Propertiana*, 150–151. Martial uses this name either for one of the statues surrounding the fountain or else for a slave of Violentilla, in charge of looking after and perhaps also fetching the water from the fountain which Martial describes (cf. *supra*). It could be his real name or, more likely, a complimentary nickname. As a proper name, it is found in inscriptions; cf. *CIL* 6.10027, 6.25579 (*ThlL* 2.559.25–34). The comparison of servants or *ministri* with mythological characters who are likewise blessed with exceptional beauty is a frequent stylistic device; cf. Stat. *Silv.* 1.6.34: *Idaeos totidem putes ministros.* Cf. A. La Penna, *Maia* 46 (1994) 17–18.

nil facient: for the pregnant sense of *facere* = *facinus facere*, cf. Iuv. 6.173: *nil pueri faciunt, ipsam configite matrem*, 6.638: *feci* (*OLD s. v.* 21b).

Nymphae: the presence of nymphs in the water is a commonplace in the description of fountains; cf. Ov. *Met.* 2.238–239: *tum nymphae passis fontesque lacusque / deflevere comis*, Stat. *Silv.* 2.2.17–19: *gratia prima loci, gemina testudine fumant / balnea et e terris occurrit dulcis amaro / nympha mari* (*ThlL* 7.1941.76). Cf. *RE* 17.2.1536–1584 (Herter), E. Goldmann, "Di novensides and di indigetes", *CQ* 36 (1942) 43–53.

velit: with omission of the object, ie, *ne ipse velit* [*tibi facinus facere* = *te rapere*] *cave*, referring to the possibility of Hercules' being captivated by his beauty and, as happened to Hylas himself, carrying him off to have him serve under him.

ipse: ie, Hercules.

16

An epigram satirizing client-patron relationships: in view of the meanness of his patrons, a client has no alternative but to sell all his belongings to survive; when he has nothing left, he gives one of his patrons the chance to buy back the presents he has given, gifts which would no doubt be of poor quality. Pliny describes this same patron, Regulus, as avaricious; cf. *Epist.* 4.2.5: (*Regulus*)... *ut est in summa avaritia sumptuosus, in summa infamia gloriosus.* For the practice of present-giving in Martial, cf. A. L. Spisak, "Gift-Giving in Martial", in F. Grewing, *Totus notus in orbe,* 243–255. For client-patron relationships in Martial, cf. M. Puelma, "Dichter und Gönner bei Martial", in M. Puelma, *Labor et lima* (Basel 1995) 415–466, E. Cacco, A. M. Mansilla, "La clientela en la época de los Flavios según el testimonio de Marcial", *REC* 27 (1998) 23–55.

For O. Seel, this is an example of 'goldene Unverschämlichkeit' (cf. *A&A* 10 [1961] 71). On the same topic, cf. 5.84.7–12, where Martial jokingly threatens to return to Galla the presents she has given to him, in this case nothing.

The epigram has a typical two-fold structure, with final *aprosdóketon*: in the first line of the distich the situation is presented, to be resolved in the second with an unexpected final twist.

The poet addresses Regulus, who has been identified with Marcus Aquilius Regulus, a famous lawyer under Nero and Domitian and recognized informer (cf. Tac. *Hist.* 4.42, Plin. *Epist.* 1.5, 1.20, 2.11, 2.20, 4.2, 4.7, 6.2). After holding the post of consul at some time (in the mid 80s according to C. P. Jones, "Sura and Senecio", *JRS* 60 [1970] 98, n. 7), he died around the year 100. He established a lasting relationship of patronage with the poet. Martial cites him in 14 epigrams and last mentions him in book 7, here and in 7.31. The reason for his dropping him after such a lengthy adulatory relationship has been the subject of speculation (Cf. P. White, *JRS* 64 [1974] 103–104). The relationship was probably over by the time book 7 was published, since the tone of the two epigrams is ironic. An attempt has been made to identify him on the basis of Iuv. 1.33: *magni delator amici*; cf. J. Fergusson, *Prosopography,* 197. On his life, cf. *RE* 2.1.331 (P. v. Rohden), *PIR*² A 1005, P. White, *Aspects,* 101–105, J. P. Sullivan, *Unexpected Classic,* 17.

Bibliography: for patron-client relationships in Martial's time, cf. R. P. Saller, *Personal Patronage under the Early Empire* (Cambridge 1982), G. Augello, *ALGP* (1965) 339. Cf. especially, for its relationship with literature, P. White, *JRS* 68 (1978) 74–92, P. White, in B. K. Gold, ed., *Literary and Artistic Patronage in Ancient Rome* (Austin 1982) 50, G. Williams, "Phases in Political Patronage of Literature in Ancient Rome", in B. K. Gold (ed.), *Literary and Artistic Patronage in Ancient Rome* (Austin 1982) 3.

ll. 1–2

Aera: in its proper sense *aes* means 'copper', 'bronze' (cf. Mela 2.86, Cic. *Ver.* 2.2.83, Lucr. 6.948 [*OLD* 1a]), but it usually refers to 'money in general', 'cash', a meaning attested even in inscriptions (cf. *CIL* 1.383). Cf. Plaut. *Poen.* 24, Cic. *Top.* 10, Catull. 10.8, Verg. *Ecl.* 1.35, Hor. *Sat.* 2.3.129, Liv. 7.21.8 (*OLD* 3a).

domi: can be taken in its proper locative sense, ie, 'at home'; cf. Plaut. *Merc.* 563: *est mulier domi?* (Cf. *OLD s. v.* 1c), but it is better to interpret it in the colloquial metaphorical sense of 'available', 'of one's own'; cf. Plaut. *Cas.* 224: *hanc... coniecturam domi facio magis quam ex auditis, Rud.* 292: *quidquid est domi, id sat est habendum,* Catull. 31.14 (with Fordyce 170): *ridete quidquid est domi cachinnorum!* Cic. *Att.* 10.14.2: *id quidem domi est,* Hor. *Epist.* 1.6.43–44: *post paulo scribit sibi milia quinque / esse domi chlamydum,* Ov. *Ars* 1.427 (with Hollis 109): *si non esse domi, quos des, causabere nummos* (*OLD s. v.* 7b). Cf. E. A. Sonnenschein, "*Domi, domo* (Catullus 31, 14)", *CR* 12 (1898) 360, M. Bonnet, "*Domi habeo,* etc.", *CR* 13 (1899) 35.

Superest... ut: the construction with the infinitive is more frequent after Verg. *Georg.* 2.354. Cf. H-Sz 348 § 191, K-St 2.1.670 § 124. With final clause introduced by *ut,* in poetry from Cornif. *de Verg.* 4: *ordea qui dixit, superest ut tritica dicat*; in prose from Seneca; cf. *Epist.* 68.14, 89.1, Quint. 12.10.1: *superest ut dicam de genere orationis* (*OLD s. v.* 6b). Cf. K-St 2.2.241 § 187, H-Sz 645 § 349.

Martial donates an original book of his to the library of his friend Iulius Martialis, who is not mentioned until the last line. He directly addresses the library, asking it to make a place for his work on its shelves. See a similar request to Sextus, bookseller to Domitian, in 5.5.5–8, especially l. 5: *sit locus et nostris aliqua tibi parte libellis.*

This is a proemial epigram, written for the dedication of either an omnibus edition of Martial's seven books of epigrams, or simply a package containing them. Cf. E. T. Sage, *TAPhA* 50 (1919) 170–171, W. Allen (*et al.*), *CJ* 65 (1969) 352, n. 37, M. Citroni, in *Studia Florentina Alexandro Ronconi sexagenario oblata* (Roma 1970) 81–82, n. 1, O. Immisch, *Hermes* 46 (1911) 481–517 (cf. R. Helm, *Lustrum* 2 [1957] 196–199), E. Lehmann, *Antike Martialausgaben*, 5–8, A. Dau, *De... ratione temporibusque*, 76.

In Rome it was normal for wealthy citizens to have well-stocked libraries. This was the case, for instance, of Atticus (cf. Cic. *Att.* 4.14.1, 13.31.2), Virgil (cf. Don. *vit. Verg.* 66), Herennius Severus (cf. Plin. *Epist.* 4.28.1), Silius (cf. Plin. *Epist.* 3.7.8) and Stertinius Avitus (cf. Mart. 9 *praef.* 1–5). Cf. L. D. Reynolds, N. G. Wilson, *Copistas y filólogos* (Madrid 1986) (= Oxford 1968) 27–36, P. Fedeli, "Biblioteche private e pubbliche a Roma nel mondo romano", in G. Cavallo, ed., *Le biblioteche nel mondo antico e medievale* (Roma-Bari 1988) 29–64.

Moreover, epigrams accompanying the poet's books as gifts are frequent in Martial; cf. *ad* 7.26. This is also a common theme in the *Greek Anthology*; cf. 9.545 (Crin.):

Καλλιμάχου τὸ τορευτὸν ἔπος τόδε· δὴ γὰρ ἐπ' αὐτῷ
ὠνὴρ τοὺς Μουσέων πάντας ἔσεισε κάλους.
ἀείδει δ' Ἑκάλης τε φιλοξείνοιο καλιὴν
καὶ Θησεῖ Μαραθὼν οὓς ἐπέθηκε πόνους,
τοῦ σοὶ καὶ νεαρὸν χειρῶν σθένος εἴη ἀρέσθαι,
Μάρκελλε, κλεινοῦ τ' αἶνον ἴσον βιότου.

For books as a gift, accompanied by the epigrams introducing them, cf. 14.183–195 (see Th. Birt, *Antike Buchwessen*, 80).

The poem can be divided into two sections: (1) ll. 1–8 The offer of an original edition of his books to the library, requesting that room be made on its shelves for them. (2) ll. 9–11 The promise of fame and a plea for protection.

Martial opens and closes the epigram in ring style with similar lines (cf. 2.41, 3.20, 9.57); the lines can even be identical (cf. 4.64, 4.89, 7.26). Some critics see this as a technique inherited from Catullus; cf. R. Pauckstadt, *De M. Catulli imit.*, 34, E. Siedschlag, *Form von Martials Epigrammen*, 123 (cf. the opposite view in M. Salanitro, *Aion* 7–8 [1985/86] 110, n. 7).

He also addresses Iulius Martialis in 1.15 (with Citroni 61–61), 3.5, 4.64, 5.20, 6.1 (with Grewing 69), 9.97 (with Henriksén[2] 154–155), 10.47, 11.80, 12.34. The friendship is a long-lasting one, though they were not related (cf. *contra* W. M. Lindsay [*CR* 17 (1903) 49, n. 1], who surprisingly calls him Martial's cousin). He mentions him in all of his books of epigrams, except the second and the eighth. He even recommends the third (cf. 3.5) and dedicates the sixth to him (cf. 6.1). Cf. *RE* 10.1.673 (Lieben).

Bibliography: D. P. Fowler, *Ramus* 24 (1995) 31–58, E. Lehmann, *Antike Martialausgaben,* 10–42, E. T. Sage, *TAPhA* 50 (1919) 168–176, O. Immisch, *Hermes* 46 (1911) 481, G. Friedrich, *Philologus* 68 (1909) 113, M. McDonell, "Writing, copying and autograph manuscripts in Ancient Rome", *CQ* 46 (1996) 469–491, P. White, *JRS* 64 (1974) 40–61, *EMC* 15 (1996) 397–412.

ll. 1–2 The library was in a villa on the Janiculum ridge, which overlooked the city; cf. 4.64.11–12. On the same villa, cf. 4.64.1. See F. Bruni, "Su quale Gianicolo sorgeva la villa di Giulio Marziale?", *Capitolium* 24 (1949) 124–127, G. Mazelli, "Mobilitá propettica sulla villa del Ianiculum (4. 64)", *Aufidus* 25 (1995) 49–64. Note the marked alliteration in l. 2: *vicinam videt unde lector urbem.* On alliteration in Martial, cf. T. Adamik, *ZAnt* 25 (1975) 69–75. See, for a general view, A. Cordier, *L'Allitération latine. Le procédé dans l'Enéide de Virgile* (Paris 1939), Smith 390–391 *ad* Tib. 1.10.66.

Ruris bibliotheca delicati: *rus* in the usual restricted sense of 'estate', 'country house'; cf. Ter. *Eun.* 971: *ex meo propinquo rure hoc capio commodi,* Cic. *S. Rosc.* 133: *habet... rus amoenum et suburbanum,* Mart. 3.58.51: *rus hoc vocari debet, an domus longe?* (*OLD s. v.* 2). Here the country house is personified, functioning as the addressee of the epigram. *Delicatus* describes the beauty of the place; cf. 1.49.7: *et delicati dulce Boterdi nemus,* 3.20.12: *delicatae sole rursus Europae.* See especially, on the same country house of Iulius Martialis, 4.64.10: *celsae culmina delicata villae.* Cf. Phaedr. 4.5.26: *delicatos hortulos.* Properly it is almost synonymous with *elegans*; cf. Mart. 9.11.10 (with Henriksén 97) (*ThlL* 5.1.443.46–69, *OLD s. v.* 1c). *Bibliotheca* (Gr. βιβλιοθήκη; with the meaning 'library', 'collection of books', it is not found in poetry and first attested in Plb 12.27.4; cf. later Lxx *Es.* 2.23, Posidon. 41, Phld. *Sto. Herc.* 339.13, Str. 13.1.54, I. *AI* 12.2.1 [*LSJ* 2]) is a prose term not attested in poetry before Martial; cf. *ThlL* 2.1955.52. In Martial, here and in 14.190.2. In prose, cf. 9 *praef.* 3, 12 *praef.* 11.

ll. 3–8 Request to the library to accept on its shelves the books which Martial commends to it.

inter carmina sanctiora: ie, *inter carmina graviora, integra, probatis moribus*; cf. 5.6.7–8: *admittas timidam brevemque chartam / intra limina sanctioris aulae.* See also, in contexts of literary σύγκρισις, Gell. 2.29: *sanctiores libri philosophorum* (in contrast with the *Aesopi fabulae*). For *sanctus* with connotations of moral rectitude, cf. *OLD s. v.* 4, Forcellini 5.326 § 15. It can also have stylistic

connotations, when referring to 'works of a more refined style'; cf. Quint. 8.3.24, 10.1.115.

lascivae... Thaliae: Thalia (Gr. Θαλία [cf. Plu. *Mor.* 744f]) is the Muse of poetry in general (cf. Hor. *Carm.* 4.6.25, Ov. *Fast.* 5.54), and more specifically of the lesser genres: of the *Eclogues* for Virgil (cf. *Ecl.* 6.2, *Culex* 1), of elegy for Ovid (cf. *Ars* 1.264), of comedy for Statius (cf. *Silv.* 2.1.116 [with Van Dam 127] and 5.3.98) and epigram for Martial (cf. 4.8.12, 8.73.3, 9.26.8). Although the more-or-less fixed distribution of activities among the Muses, familiar in the classical tradition from the Renaissance onwards, is found sporadically in antiquity, and with abundant textual divergences, in the case of Thalia there is unanimity in attributing comedy to her in five epigrams, two of them Greek, anonymous and of uncertain dating (cf. *AP* 9.504, 9.505), and three Latin (*AL* 88, 664a, 664). Cf. *AP* 9.504:

Καλλιόπη σοφίην ἡρωίδος εὗρεν ἀοιδῆς·
Κλειὼ καλλιχόρου κιθάρης μελιηδέα μολπήν·
Εὐτέρπη τραγικοῖο χοροῦ πολυηχέα φωνήν·
Μελπομένη θνητοῖσι μελίφρονα βάρβιτον εὗρε·
Τερψιχόρη χαρίεσσα πόρεν τεχνήμονας αὐλούς·
ὕμνους ἀθανάτων Ἐρατὼ πολυτερπέας εὗρε·
τέρψιας ὀρχηθμοῖο Πολύμνια πάνσοφος εὗρεν·
[ἁρμονίην πάσῃσι Πολύμνια δῶκεν ἀοιδαῖς·]
Οὐρανίη πόλον εὗρε καὶ οὐρανίων χορὸν ἄστρων·
κωμικὸν εὗρε Θάλεια βίον καὶ ἤθεα κεδνά.

and 9.505.7–8:

Κωμικὸν ἀμφιέπω Θάλεια μέλος, ἔργα δὲ φωτῶν
οὐχ ὁσίων θυμέλῃσι φιλοκροτάλοισιν ἀθύρω.

Cf. *RE* 5a.1204–1206 (A. Lesky), Roscher 450–451 (Höfer) *s. v.* Thaleia. Martial often refers to his poetry as *nostra* (*mea*) *Thalia* (cf. 4.8.12, 8.73.3, 9.26.8, 12.94.3). *Lascivus* is a characteristic term in erotic language, referring, with connotations of sexual vivacity and wantonness, to the 'sauciness' of the individual in question. As is only to be expected, it is very frequent among the elegists; cf. Tib. 1.10.57, Prop. 2.29.7, Ov. *Am.* 3.1.43, *Ars* 1.497, 1.523, 2.715, 3.331. Cf. R. Pichon, *Serm. amat.*, 184. It is first found applied to poetic work in Hor. *Ars* 105–107: *tristia maestum / voltum verba decent... , / ludentem lasciva.* Martial often refers to his work with this epithet; cf. 1.4.8, 3.86.1, 4.14.12, 5.2.5, and especially 7.68.3: *lascivos... libellos,* 11.20.1: *lascivos... versus. Lascivia* is in fact one of the main features of his work, as he himself declares in 1 *praef.*: *lascivam verborum veritatem, id est epigrammaton linguam.* With reference to the poet himself, cf. Prop. 2.34.87: *haec quoque lascivi cantarunt scripta Catulli,* Ov. *Trist.* 2.427, *Ars* 3.331, Mart. 3.20.6, 8.73.5. Cf. P. Migliorini, "*Lascivus* nella terminologia critico-letteraria latina", *Anazetesis* 2–3 (1980) 15–21. For the phrase, cf. Stat. *Silv.* 2.1.114–116: *decurreret orsa Menandri, / laudaret... sonum... / ... lasciva Thalia,* 5.3.98: *lasciva... Thalia.* See also the late testimony of [Cato] *Mus.* 3: *comica lascivo gaudet sermone Thalia* (*ThlL* 7.2.986.30–31).

nido: refers in its proper sense to *nidus avium.* With the meaning of 'compartment, pigeon-hole in a library', it is only attested in Martial; cf. 1.117.15 (with Citroni 358). Cf. Th. Birt, *Die Buchrolle in der Kunst* (Leipzig 1907) 245, C. Wendel, "Der antike Bücherschrank", in W. Krieg, ed., *Kleine Schriften zum antike Buch- und Bibliothekswesen* (Cologne 1974) 67 = *NAWG* 1943, 272–273, D. P. Fowler, *Ramus* 24 (1995) 34. The normal Latin term is *scrinium* (Gr. σκρίνιον; cf. Dosith. p. 391 K., Lyd. *Mag.* 1.34); cf. 4.33.1 (*OLD s. v.* 4, Forcellini 4.268 § 5).

vel: with accumulative force, frequent with superlatives, which are thereby reinforced or restricted; cf. K-St 2.1.110–111 § 28, Bassols 1.169 § 152.

septem... libellos: Schneidewin (ed. maior, III–IV) and later Dau (cf. *De... ratione temporibusque,* 76–77) argue that this is a reference to a codex edition of the seven books which Martial is recommending to Iulius Martialis. This interpretation is also defended by Immisch (cf. *Hermes* 46 [1911] 485–486), K. Prinz (cf. *WS* 47 [1929] 113), E. Lehmann (cf. *Antike Martialausgaben,* 10–42) and Schanz-Hosius (cf. 550). See D. P. Fowler, *Ramus* 24 (1995) 34 (cf. also p. 49) (referring to a possible codex edition combining two or more books): 'a popular guess is 1–7, because of the reference in 7.17.6 to a set of authorially-corrected texts of seven books sent to the library of Iulius Martialis' (cf. also P. White, *EMC* 15 [1996] 399–400). Doubts are expressed by W. Gilbert (cf. review of A. Dau, *Woch. klss. Philo.* 5 [1888] 1072–1073) and L. Friedländer (cf. *Berl. philol. Woch.* 9 [1889] 1206). Th. Birt expresses his disagreement (cf. *Kritik und Hermeneutik nebst Abriss des antiken Buchwesens* [München 1913] 350, 367), arguing that the codex must have been a collection of select epigrams of an erotic or saucy nature, particularly appropriate for journeys. In his view, the edition would have been introduced by epigram 1.1 (with Citroni 11–14), in which Martial announces himself as an author read all over the world, a claim which would be excessive if it were to be argued that it belongs to the first edition of book 1, when the poet had only published *Epigrammaton liber, Xenia* and *Apophoreta,* and by epigram 1.2 (with Citroni 17–22, Howell 105–109), especially ll. 3–4. In conclusion, it is probable that this poem refers to a codex edition of the epigrams of Martial (on its function as a proemium to a putative re-edition of the poet's work, cf. A. P. Ball, "A Forerunner of the Advertising Agent", *CJ* 2 [1907] 166–167, E. T. Sage, "The Profits of Literature in Ancient Rome", *CW* 10 [1917] 171). The main features of codex editions are that they are small and manageable, and therefore suitable for travelling; cf. 14.188. Cf. J. Mallon, "Quel est le plus ancient example connu d' un manuscrit latin en forme de codex?", *Emerita* 17 (1949) 1–8. On the nature of these codices, cf. C. H. Roberts, "The Codex", *PBA* 40 (1953) 169–204. Martial refers to the seven books, although there is no reason to take this as a re-edition, but rather as a reference to seven separate volumes, sent by Martial to expand his friend's library (cf. R. Helm, *Lustrum* 2 [1957] 197–198, Citroni 17–18 *ad* 1.2). The inclusion of this epigram in the book to which it actually refers has raised a number of

problems. For Sage, it either served as a dedication for the seven books donated, occupying at the same time within book 7 the position in which it has come down to us, or else it accompanied the gift as a dedication and a later editor included it in book 7 in view of the reference to it in the poem, the first possibility seeming more likely to the critic in question (cf. E. T. Sage, *TAPhA* 50 [1919] 170). The epigram no doubt served as an inscription to the gift of the seven books, but Martial simply incorporated it into the seventh book because it was the one he was writing when he decided to send his *opera omnia* (except his early literary dabblings, the *Epigrammaton liber* plus the *Xenia* and *Apophoreta*) to his friend Iulius Martialis for the library of his country house. Martial also refers to the numbering of his books of epigrams in 2.93, 6.1, 8 *praef.*, 10.2 and 12.4. The fact that the epigram is included in the very book to which it refers is by no means anomalous. The same thing occurs, for instance, with epigrams 1.2 and 2.83. *Libellus* is used here without its diminutive sense, equivalent to *liber*, as often in Ovid and Martial. Cf. *ad* 7.3.1. Cf. Ov. *Am.* 3.8.5–6: *cum pulchrae dominae nostri placuere libelli, / quo licuit libris, non licet ire mihi* (*ThlL* 7.2.1269.10). Cf. E. T. Sage, *TAPhA* 50 (1919) 168–170, D. P. Fowler, *Ramus* 24 (1995) 31–58, P. White, *EMC* 15 (1996) 398–45. In Martial, it is almost always the hexameter-ending or placed at the end of the hendecasyllable.

notatos: in the sense of 'corrected', as in 1.3.10 (with Citroni 28): *neve notet lusus tristis harundo tuos.* For the same expression, cf. 10.78.12: *piscosi calamo Tagi notata*, where *notare* is equivalent to *scribere* (*OLD s. v.* 10a). This usage is poetic, (cf. Verg. *Ecl.* 5.14, Ov. *Epist.* 3.2) and, in particular, Ovidian when the object being written upon is expressed; cf. *Am.* 1.11.14, *Pont.* 4.3.26. Cf. Barchiesi 88 *ad* Ov. *Epist.* 3.2.

pretium facit: an expression from legal-commercial language (cf. *Dig.* 10.3.19) and common in comedy. *Sensu proprio* it refers to the valuing of the merchandise on the part of the seller. In Martial it is found in the extended sense of 'to set a price', on the part of the buyer in 1.85.7 (with Citroni 266). Cf. Plaut. *Pers.* 586: *indica, fac pretium*, Prop. 4.1.81: *nunc pretium fecere deos.* Here with the pregnant sense of 'to set a high price', 'to increase the value'; cf. Hor. *Carm.* 4.8.12, Prop. 4.5.29, Ov. *Am.* 1.10.32, Mart. 9.59.20 (*OLD s. v.* 3a). For *pretium* in the sense of 'high price', 'value', cf. Hor. *Epist.* 2.1.35, *Ars* 299, 372 (*OLD s. v.* 3a, Forcellini 5.855 § 6). Manuscript copies or those corrected by the author himself were more valuable than copies produced by the *scribae*; cf. *ad* 7.11. Cf. especially 9.99.7–10 (with Henriksén[2] 163). For the idea of a work increasing in value because it has been written out or annotated by the author himself, cf. Ov. *Epist.* 1.62: *traditur huic digitis charta notata meis.* Cf. L. Valmaggi, *Rivista di Filologia* 30 (1902) 433–434.

litura: strictly speaking, 'a rubbing of the wax on the writing tablet, to make a correction', and hence 'correction', 'emendation'; cf. Hor. *Epist.* 2.1.167, *Ars* 292–293, Ov. *Pont.* 4.1.14, Quint. 11.2.32 (*ThlL* 7.2.1532.50–1533.21).

ll. 9–12 Request for protection for Martial's oeuvre; cf. 7.26.5–6, 7.72.13–15. It is physical protection that the author has in mind, since libraries were a means of ensuring the conservation of accurate copies of works corrected by the authors themselves, and could be visited to check and correct subsequent copies. The gift is not completely altruistic; in the empire it became general practice for wealthy individuals to set up large libraries in their houses, often more for ostentation than for actual use (cf. Sen. *Dial.* 9, Petron. 48.4). If a copy was preserved in one of these libraries, then, as long as it remained undamaged by fires, which were all too frequent (according to the *Hist. Aug. Aurel.* 1.7.10, for instance, of all the libraries founded by the Roman emperors, the only one remaining by the 5th century was the Ulpia Bibliotheca of Trajan), there would always be a model with which to compare copies in circulation. On books, booksellers and the book trade, cf. T. Kleberg, "Commercio librario ed editoria nel mondo antico", in *Libri, editori e pubblico nel mondo antico. Guida storica e critica* (Roma-Bari 1977) 40–80, E. J. Kenney, "Libros y lectores en el mundo de la antigua Roma", in *Cambridge History of Classical Literature* (Madrid 1989) (= Cambridge 1982) 28–41, H. Escobar, *Historia del libro* (Salamanca 1988) 113–183, E. Ruiz, *Manual de codicología* (Madrid 1988) 257–276, P. Fedeli, "I sistemi di produzione e diffusione", in *Lo spazio letterario di Roma antica* (Roma 1989) 2.343–378.

At: for the use of this particle to indicate a sudden change in subject matter which is not in contradiction to what has gone before, but rather adds a new idea, cf. Mynors 13 *ad* Verg. *Georg.* 1.58. This use of *at* is frequent among the elegists; cf. Fedeli[3] 492 *ad* Prop. 3.15.43. In Martial, cf. 1.90.6, 1.99.8, 2.41.22, 3.58.45, 4.30.14, 6.35.3, 6.80.9 (with Grewing 520), 8.3.19, 8.44.3, 9.48.7, 9.90.13, 10.28.7, 11.55.7, 11.86.5. Cf. in general C. Kroon, *Discourse particles in Latin: A Study on nam, enim, autem, vero and at* (Amsterdam Studies in Classical Philology, 4) (Amsterdam 1995).

munere †dedicata† parvo: *dedicata* β Scriverius, Heraeus, Izaac : *delicata* γ *edd.* praeter Scriverius, Heraeus, Izaac (cf. also A. E. Housman, *Class. Pap.*, 1100 [= *CR* 39 (1925) 200]). The reading of γ looks like a copyist's error prompted by l. 1, in spite of which it is the one most generally accepted by modern editors. Shackleton Bailey is the first to athetize it (cf. *Loeb*, 87, note d). H. A. J. Munro considered it a vocative (cf. "*Horatiana*", *JPh* 9 [1884] 219) and was followed by L. Friedländer, J. D. Duff and G. Friedrich (cf. *Philologus* 68 [1909] 113), for the last-named of whom the library is *delicata* because the whole villa is (cf. l. 1). They add commas, making *munere... parvo* depend on *cantaberis.* W. Heraeus (cf. Izaac later) defends the reading of β, adducing as a parallel Stat. *Silv.* 3 *praef.* 16–20: *Earinus praeterea... scis quamdiu desiderium eius moratus sim, cum petisset ut capillos suos, quos cum gemmata pyxide et speculo ad Pergamenum Asclepium mittebat, versibus dedicarem* (cf. *contra* A. E. Housman, *Class. Pap.*, 1100 [= *CR* 39 (1925) 200], Shackleton Bailey 215 *app. crit. a. l.* recte). If *dedicata* is preferred, it must be taken with its basic meaning of *consecrare,* as a play on ritual expressions permitting Martial to consecrate his friend's library, as if it were a temple, for a particular mission: that of

conserving and defending his work (cf. l. 11). For this use of *dedicare*, cf. Cato *Hist.* 58: *lucum Dianium in nemore Aricino... dedicavit dictator Latinus*, Varro *Ling.* 5.74: *quae (arae) Tati regis voto sunt Romae dedicatae* (*ThlL* 5.1.258.41–259.37). In this case, we would have to assume some play on the ambiguity of the term *munus*, with the extended sense of 'gift' (cf. *ThlL* 8.1663.79–1664 3), in this case *libri carminum* (cf. Cic. *Parad. praef.* 5, *Off.* 3.4, *Catal.* 14.1, *Ciris* 9), and the ritual sense of 'offering' (cf. Catull. 66.38, 101.3, Verg. *Georg.* 3.63, *Aen.* 4.217 [*ThlL* 8.1666.50–65]). For a similar double meaning of *munus*, cf. *Ciris* 18: *non ego te talem venerarer munere tali.* Moreover, *pignus* (l. 11) is also a term of the *sermo ritualis*; cf. Ov. *Fast.* 6.445: *pignora... fatalia*, *Met.* 6.603: *sacrorum pignora.* In addition, *dedicare* is also found with the technical meaning of 'to dedicate a book'; cf. Phaedr. 3 *praef.* 30: *honori et meritis dedicans illum tuis*, Plin. *Nat. praef.* 12: *hos tibi dedicavi libellos*, Mart. 5.2.2: *vobis pagina nostra dedicatur* (*ThlL* 5.1.260.61–69). Shackleton Bailey conjectures *munere munerata*, a *traductio* which is only attested in late texts; cf. [Apul.] *Ascl.* 11: *talem quo munere credis esse munerandum... nisi eo, quo parentes nostri munerati sunt, quo etiam nos quoque munerari... optamus*, Salv. *Gub.* 7.11, Ps. Matth. *Evang.* 16.2. For the *traductio*, cf. 7.61.2: *nullum limine limen erat* (cf. also the conjecture, accepted by D. R. Shackleton Bailey, of O. L. Richmond and J. B. Hall at 11.50[49].4 [with Kay 178–179]: *et ⟨vates⟩ vatem non minor ipse colit* [O. L. Richmond, *PCPhS* (1933) 156, J. B. Hall, *CQ* 73 (1979) 228]). G. P. Goold suggests *praedicata*, in the sense of 'made famous' (cf. D. R. Shackleton Bailey, *Loeb*, 2.87, note d).

munere... parvo: ie, *mea carmina*, with *parvus* used figuratively, as an expression of modesty; cf. *ThlL* 10.1.565.44–55. Cf. 5.15.3. Cf. G. Friedrich, *Philologus* 68 (1909) 113, n. 11. For the book of poems conceived as a gift, cf. Catull. 68b.149–150: *hoc tibi, quod potui, confectum carmine munus / pro multis, Alli, redditur officiis.*

quae cantaberis orbe nota toto: the spreading of literary fame over the whole world is a frequent commonplace from hellenistic times; cf. Nisbet-Hubbard² 344–345 *ad* Hor. *Carm.* 2.20.14. The idea goes back to Alcman (*frg.* 148 Page [= 229 Calame]). It is a theme which appears often in Ovid; cf. *Am.* 1.3.25 (with McKeown 75), 1.15.8, *Ars* 2.740 (with Janka 507–508). Martial repeatedly boasts of his fame; cf. 1.1, 1.61.12, 5.13.2–4 (with Howell² 90), 6.64.25, 6.82.4–6, 7.84.5–9, 7.88, 8.61.3, 9.3.3–8, 11.3.3–5, 12.2(3).15–18, 13.1.4. For Martial's popularity, cf. L. Riber, *Marco Valerio Marcial. Un celtíbero en Roma* (Madrid 1941) 145, and J. Garthwaite, "Patronage and poetic immortality in Martial, Book 9", *Mnemosyne* 51 (1998) 161–175. *Totus orbis* is an Ovidian expression frequent in Martial; cf. 1.1.2, 5.13.3, 6.61(60).2, 6.64.25, 8.61.3. In Ovid, cf. *Am.* 1.3.25, 1.15.8, 1.15.13, *Ars* 2.740, *Rem.* 363, *Trist.* 2.118, 4.10.128; cf. also [Ov.] *Epist.* 15.28. For the varying usage of the syntagma *toto... orbe*, with or without the preposition *in*, always for metrical reasons, cf. Bömer² 373 *ad* Ov. *Met.* 2.542. *Cantare* tends to replace *canere* in everyday language and is more frequent in the lesser genres; cf. Citroni 280 *ad* 1.89.4.

pignus pectoris... mei: ie 'pledge, proof of my love', in the proper sense of the amatory lexis (cf. Ov. *Epist.* 4.100, *Ars* 2.248. Cf. R. Pichon, *Serm. amat.*, 233), but also 'guarantee of my talent', alluding to the function of the originals kept in libraries to vouch for the original version against copies and fakes. *Pignus* refers to *Martialis libri*; cf. 9.99.6: *i, liber, absentis pignus amicitiae.* Note the Ovidian expression *pignus amoris*; cf. *Ars* 2.248 (with Janka 210), *Epist.* 4.100, 11.113, *Met.* 3.283, 8.92. Cf. also, with no erotic connotations, Verg. *Aen.* 5.536–538, 5.570–572. For *pectus pro ingenio* as the source of poetic inspiration, frequent in poetry, cf., in Martial, 1.25.2 (with Citroni 87), 7.69.2, 9 *praef.* 1, 9.77.3, 11.10.1, 12.44.4. The breast was seen as the source of intellect and will; cf. Munro 185 *ad* Lucr. 3.140, Owen 191 *ad* Ov. *Trist.* 2.339–340 (*OLD s. v.* 3b, *ThlL* 10.1.915.5–19). Consider the similar use of σπλάγχνον (which refers strictly to the heart and other inner parts of the body [cf. *Il.* 1.464, *Od.* 3.9]), often in the plural, as a source of passion, fear (Ar. *Ra.* 844, 1006), anxiety (A. *A.* 995, *Ch.* 413), compassion (S. *Ai.* 995, E. *Or.* 1201, *Hipp.* 118, Lxx *Pr.* 12.10) or love (Theoc. 7.99, Herod. 1.56–57, Mosch. 1.17, D. H. 11.35, Opp. *H.* 4.17).

Iuli... Martialis: the name of the addressee is not mentioned until the last line; for the technique, cf. *ad* 7.40.8. The poem concludes in ring form with a phonic echo of l. 1: *Ruris bibliotheca delicati–Iuli bibliotheca Martialis.*

18

Martial adopts the role of ἐρωτοδιδάσκαλος, *magister amoris* or tutor in amatory matters, addressing a fictitious character, Galla, on a complaint from which she suffers in her private parts and which, to her surprise, prevents satisfactory consummation of love-making: her *cunnus sonans*, in combination with the absolute silence of its owner, and going against the teachings of Ovid (cf. *infra*), scares off her suitors and dampens their sexual ardour.

Impotence caused by defects of the female sexual organs is a commonplace in erotic literature; cf. Hor. *Epod.* 12.7–9: *qui sudor vietis et quam malus undique membris / crescit odor, cum pene soluto / indomitam properat rabiem sedare*, *CLE* 955 (on a woman whose *cunnus* is *lutulentus* to the touch [cited *infra*]), *Priap.* 46 (on an ulcerated *vagina*). Cf. also the repulsion felt in the presence of the sexual organs of an old woman in *Priap.* 12.13–14. In Martial, cf. 11.21. Cf. *CIL* 4.1516 (on venereal diseases leading to rejection on the part of lustful male lovers, in this case after consummation). This is a materialization of the universal commonplace of the *vagina dentata*, the term denoting the traditional male fear in the presence of the female genital organs; cf. K. Horney, "The Dread of Woman", *IntJPsych* 13 (1932) 348–360, C. R. Ember, "Men's fear of sex with Women: A Cross-Culture Study", *Sex Roles* 4 (1978) 657–78, A. Richlin, "Invective against Women in Roman Satire", *Arethusa* 17 (1984) 67–80, G. Legman, *No laughing matter* (New York 1975) 427–473, S. Thompson, *Motif index of folk literature* (Copenhagen and Bloomington 1955–58) K 1222. Cf. also Ph. E. Slater, *The Glory of Hera* (Boston 1968) 12–23, M. Kilmer, "Genital Phobia and Depilation", *JHS* 72 (1982) 104–112.

Martial often plays the role of a *magister amoris* offering advice on sexual relationships, some still of relevance today, as in 1.46 (with Howell 209), where he recommends proceeding slowly when making love (cf. Ov. *Ars* 2.717–718, 2.725–728, *AP* 5.42 [Rufinus]). See also 1.34 (in favour of discretion), 11.104.5–6 (recommending love-making with the lamp on), 11.104.3 (advocating the use of wine to stimulate desire [cf. *Od.* 21.295; see A. Otto, *Sprichwörter*, 366 *s. v.* Venus § 1868, R. Tosi, *Dizionario*, 638–639 § 1411]), 11.104.11–12 (recommending the use of the fingers and flattering words), 8.12, especially 3–4 (on the choice of partner), 7.58.7–10 (cf. *a. l.*), 11.46 (advice against impotence) and 11.78 (advice before marriage).

The structure is characteristic of Martial: by means of a question he expresses a doubt that plagues the addressee (ll. 1–4), going on to present the answer (ll. 5–12) and ending with *aprosdóketon* (ll. 13–14). This is a development of the typical *quod-sed-non* scheme; cf. E. Siedschlag, *Form von Martials Epigrammen*, 73. Cf. 1.41, 3.44, 5.52, 12.36, 12.57.

The poet addresses Galla, a name used by Martial on a number of occasions, although no identification is possible; cf. 2.25, 2.34, 3.51, 3.54, 3.90, 4.38, 4.58, 5.84, 7.58, 9.4 (with Henricksén 75), 9.37, 9.78, 10.75, 10.95, 11.19. The present Galla is probably a prostitute, as in 2.34, 4.58, 7.58, 9.37, 9.78, 10.75, 10.95, 11.19. The name is also found in Iuv. 1.125–6. Cf. J. Fergusson, *Prosopography*, 101.

Bibliography: for discussions on Martial and women, cf. C. Marchesi, *Rivista d'Italia* 13 (1910) 551–598, L. Bruno, *Le donne nella poesia di Marziale* (Salerno 1965), M. Citroni, *Maia* 20 (1968) 69–72, M. Y. Kurmally, *Martial's Attitude towards Women* (Diss. Ohio State 1971), V. M. Chaney, *CB* 48 (1971) 21–25, G. Vidén, *Women in Roman Literature. Attitudes of Authors under the Early Empire* (Göteborg 1993) 160–173, J. P. Sullivan, *Unexpected Classic*, 197–207, Mª D. Verdejo Sánchez, "La mujer en Marcial", in Mª D. Verdejo Sánchez, *Comportamientos antagónicos de las mujeres en el mundo antiguo* (Málaga 1995) 109–125. For satirical criticism of women, cf. also A. Richlin, *Arethusa* 17 (1984) 67–80, J. G. W. Henderson, "... when Satire writes Woman", in S. H. Braund, *Satire and Society in Ancient Rome* (Exeter 1989) 89–125, A. López, "La mujer en la sátira romana", A. López, C. Martínez, A. Pociña, eds., *La mujer en el mundo mediterráneo antiguo* (Granada 1990) 170–191.

ll. 1–4 The situation is presented with a rhetorical question which Martial, adopting the role of counsellor, has picked up from his interlocutor. Note the asyndeton and anaphora: *cum... cum* (cf. l. 3 *cur*).

Cum tibi sit: a similar opening in 1.111.1, 4.34.1, 4.78.1, 9.66.1, 12.97.1, all satirical epigrams. Cf. also Ov. *Met.* 9.549.

facies: in an extended sense, equivalent to *pulchritudo, totius corporis forma.* This is a poetic usage, particularly frequent in the elegists. It is first attested in Lucr. 5.1110–1111: *dedere / pro facie cuiusque et viribus ingenioque.* Cf. Verg. *Aen.* 9.122 (with Dingel 82), Ov. *Met.* 11.322, 12.400, 12.560 (*ThlL* 6.1.48.54–83, *OLD s. v.* 8a).

nec: ie, *non ulla* to avoid repetition; cf. l. 2.

femina: the term preferred for 'woman' in poetry, as opposed to the more prosaic *mulier*; cf. *ThlL* 8.1571.50–60. In Martial nine times (cf. 3.58.7, 6.40.1 and 2, 8.12.4, 11.87.2, 12.95.7, 12.96.6 and 11) as against only one occurrence of *mulier* (cf. 1.96.7: *mulierum... vestes* (here probably for metrical reasons *mulierum* = *feminei*). *Femina* has positive connotations, generally denoting a 'woman of irreproachable conduct', usually with a qualifying adjective; cf. Plaut. *Aul.* 135: *optuma femina*, Cic. *Phil.* 3.16, Plin. *Epist.* 6.33.2. Cf. B. Axelson, *Unpoetische W.*, 53–57, J. N. Adams, *Glotta* 50 (1972) 234–255. Here with its basic meaning, opposed to *mas / masculum*; cf. *ThlL* 6.1.458.9–22.

dicere: in the pregnant sense of 'censure', 'criticize'; cf. 1.67.2 (with Citroni 219). It is attested in inscriptions; cf. *CIL* 11.6204. Cf. J. B. Hofmann, *Latín familiar*, 255 § 156. Observe a comparable use of *loqui* in, for example, Cic. *Cael.* 11, Sen. *Epist.* 47.4, Mart. 3.80.1. Cf. H-Sz 827 § 54.

corpus: ie, *fere* 'skin', in reference to the external aspect of Galla's body; cf. Ov. *Ars* 1.728: *candida si fuerint corpora* (*OLD s. v.* 4c). The *Index*

Expurgatorius (cf. 43) includes the opinion of ancient commentators who interpret Martial as referring to stretch-marks on the stomach, adding that after giving birth, marks are frequently left on the lower part, near the *mons veneris*.

litura: its basic meaning is 'correction', 'emendation', the sense in which it is always found in Martial except here; cf. *ad* 7.17.8. In fact, this is the only appearance of the term in the metaphorical sense of *vitia corporis*, possibly by extension from its primary meaning (cf. *ad* 7.17.8) or derived from the medical technique of covering wounds or aesthetic defects with patches; cf. Ov. *Ars* 3.211: *toto faex illita vultu*, *Medic.* 78: *ore fugant macula: alcyonea vocant*, 67–68, 97–98 (*ThlL* 7.2.1535.50).

tam rarus... fututor: *nomen agentis* characteristic of popular language, from the equally vulgar verb *futuere* (Gr. βινεῖν). Only found in Martial (eight times; once in reference to a woman with lesbian tendencies [cf. 1.90.5] and twice as the feminine variant, *fututrix*, only attested in Martial; cf. 11.22.4 and 11.61.10), *Priapea* (four times) and inscriptions; cf. E. Montero Cartelle, *Latín erótico*, 123, J. N. Adams, *LSV*, 122, G. Vorberg, *Glossarium*, 204, V. Väänänaen, *Le latin vulgaire des inscriptions pompéiennes* (Berlin 1959) 90, *ThlL* 6.1.1664.45–59. *Rarus* here in reference to time, with the sense of 'infrequent', 'occasional', and with adverbial force. With this meaning, cf. Plaut. *Truc.* 49, Cic. *Orat.* 59, *Fam.* 2.13.1, Verg. *Aen.* 3.314, Hor. *Carm.* 4.1.34, and in Martial, 4.66.3 (*OLD* 3a).

cupiat repetatque: coordinating accumulation or συναθροισμός (cf. H. Lausberg, *Elementos*, 145–147 § 294–307). It adds dramatic liveliness (cf. Citroni 50 *ad* 1.10.2). *Cupere* in the amatory sense, with personal object expressed, is a particularly frequent construction in Ovid; cf. McKeown 217 *ad* Ov. *Am.* 1.8.32, *ThlL* 4.1431.65–1432.10, R. Pichon, *Serm. amat.*, 119, *ad* 7.74.4.

miraris: the device of opening an epigram by echoing the surprise of the person with whom the poem is concerned is a common one. Martial makes use of this technique in 5.73, 6.11 (with Grewing 129), 10.84, 11.57, 12.51 (cf. also 3.2). It is a very frequent device in hellenistic epigram; cf. *AP* 9.441.1–2 (Pall.): Τὸν Διὸς ἐν τριόδοισιν ἐθαύμασα χάλκεον υἷα, / τὸν πρὶν ἐν εὐχωλαῖς, νῦν παραριπτόμενον, 16.52.1–3 (Phil.): Ἴσως με λεύσσων, ξεῖνε, ταυρογάστορα / καὶ στερρόγυιον, ὡς Ἄτλαντα δεύτερον, / θαμβεῖς, ἀπιστῶν εἰ βρότειος ἡ φύσις. Cf. E. Siedschlag, *Form von Martials Epigrammen*, 24, n. 20.

vitium est non leve... tibi: cf. 5.19.7: *est tamen hoc vitium, sed non leve.* It seems preferable to follow the punctuation of W. Heraeus, placing a colon after *tibi*, to introduce the explanation of the *vitium* alluded to.

ll. 5–6 Gnomic distich pointing to the *vitium* of the addressee of the epigram which leads to sudden impotence on the part of her lovers. Observe the impotence felt in the presence of an old woman, also called Galla, in 9.37.

accessi... ad opus: euphemism to refer to the sexual act; cf. J. N. Adams, *LSV*, 175–176. The expression is found only here. Although the equivalent

expression *accidere ad facinus* is found, it is not attested in an erotic sense; cf. *Rhet. Her.* 4.19.30, Cic. *Inv.* 2.44 (*ThlL* 1.260.74–83). On euphemism in Latin literature, see J. Uría Varela, *Tabú y eufemismo en latín* (Classical and Byzantine Monographs, 37) (Amsterdam: Hakkert, 1997).

opus: ie 'the sexual act'; in Martial, cf. 10.55.4–5: *post opus et suas palaestras / ... iacet.* This is an equivalent use to the Greek term ἔργον or πρῆγμα; cf., *Il.* 5.429, Hes. *Op.* 521, *h. Ven.* 1, Sol. *frg.* 26, Thgn. 1064, A. *A.* 1207, Opp. *H.* 4.30–161, Luc. *DDeor.* 17.1, Heliod. 1.15, Longus 3.14.5, Nonn. *D.* 34.268, Musae. 141, Nic. Eug. 8.181, and, in the *Greek Anthology*, cf. 9.437.4 (Theoc.), 6.47.5 (Antip. Sid.), 9.416.4 (Phil.), 10.20.1 (Addaeus), 12.209.3 (Strat.), 6.48.5, 7.221.1. It refers especially to the male role; cf. 11.81.3 (with Kay 203), 11.60.7, 11.78.2, 11.104.11, and, for instance, Plaut. *Asin.* 873, Hor. *Epod.* 12.15–16, Tib. 1.9.64, Ov. *Am.* 1.4.48, 2.10.36, *Ars* 2.730, 3.770, *Rem.* 399, *Priap.* 4.4 (*ThlL* 9.2.851.8–36). Cf. C. Fr. Forberg, *Manual of Classical Erotology* (Manchester 1884) 1.22, 2.48, P. Pierrugues, *Glossarium eroticum*, 359, J. N. Adams, *LSV*, 157, 203–204, E. Montero Cartelle, *Latín erótico*, 196–197, K. Preston, *Studies in the Diction of the Sermo Amatorius in Roman Comedy* (Diss. Chicago, 1916) 33, V. Grassmann, *Epoden*, 83.

mixtisque movemur / inguinibus: a daring erotic image alluding to love-making by means of the natural, spontaneous involvement of the sexual organs of both partners, with no indication of subordination of one to the other. Formally this is the perfect passive participle of *miscere*, with middle-passive meaning; cf. J. N. Adams, *LSV*, 180. The use of *miscere* to describe a sexual relationship is an influence of the erotic use of the Greek verb μιγῆναι (cf. *Il.* 9.275) and is first attested in Latin in Verg. *Aen.* 7.661: *mixta deo mulier.* Cf. Ov. *Met.* 4.373–374, 5.638, 13.866 (*ThlL* 8.1087.43–69). It is also regular usage in amorous contexts; cf. Prop. 4.7.19 (with Fedeli 191), Lucan. 8.408. *Movere* is used in a middle-passive sense to refer to erotic movements accompanying love-making; cf. Plaut. *Asin.* 788, Lucr. 4.1274, Iuv. 6.311 (*ThlL* 8.1539.40–42). Cf. J. N. Adams, *LSV*, 195. Note the use of *motus* referring to sexual intercourse (cf. Lucr. 4.1268, Prop. 2.15.11, Ov. *Am.* 1.10.35–36 [with McKeown 297], 2.10.35 [with McKeown² 219], *Ars* 3.802. Cf. J. N. Adams, *LSV*, 195. *Inguen* functions as a euphemism for 'sexual organs'; cf. J. N. Adams, *LSV*, 47, E. Montero Cartelle, *Latín erótico*, 115–117, G. Vorberg, *Glossarium*, 246–248, P. Pierrugues, *Glossarium eroticum*, 68. For similar uses, cf. *Priap.* 83.14, Sen. *Nat.* 1.16.4, Suet. *Nero* 29, Apul. *Apol.* 18 (*ThlL* 7.1.1581.8). In Martial, cf. also 13.67.1.

cunnus: *femineum membrum venereum.* Cicero brands this term as vulgar; cf. Cic. *Orat.* 154, *Fam.* 9.22.2. It is only attested in the lower genres from Catullus (once; cf. 97.8). Cf. Horace (three times; twice in the Satires), *Priapea* (six times), Claudianus (once), *AL* (twice), *CIL* (about twenty times). In Martial, twenty-seven times; cf. Citroni 248 *ad* 1.77.6, *ThlL* 4.1410.5–31, G. Vorberg, *Glossarium*, 130–132, P. Pierrugues, *Glossarium eroticum*, 160, J. N. Adams, *LSV*, 80, E. Montero Cartelle, *Latín erótico*, 29–34.

tacet... taces: polyptoton with asyndeton underlining the difference in attitude between the woman and her sexual organ (cf. H. Lausberg, *Elementos*, 129 § 259).

non tacet: it is not clear to what physiological phenomenon Martial is referring, and there is correspondingly no specific scientific term for it (cf. J. P. Sullivan, *Philologus* 123 [1979] 300), although T. H. Van de Velde mentions the phenomenon in passing in his book *Ideal Marriage; its physiology and technique* (New York 1928) 226. J. P. Sullivan suggests giving it the name 'Martial's Phenomenon' (cf. *Unexpected Classic*, 203, n. 32). There is a curious interpretation in the *Index Expurgatorius*, (43): 'When women have the whites or any vaginal discharge, whether from weakness or want of cleanliness, an excess of moisture arises, and there is as it were a slight 'flopping' sound similar to that which arises when a woman is poked a second time straight off without withdrawing the penis, and both these sounds are similar to the noise that can be made by putting the finger between the lips and moving it backward and forward'. See also *Priap.* 82.37 (with Tränkle 368) where the noise is produced by excessively-abundant secretions or vaginal mucus which to the touch feels like *lutum*: *vagum sonante merseris luto caput.* On *cunnus lutulentus*, cf. *CLE* 955: *Hic ego nunc futui formosam forma puellam, laudatam a multis; sed lutus intus erat.* In addition, both the *cunnus* and the *culus* are at times depicted as sharing the same features as the mouth. Thus, the *cunnus* has fauces through which it breathes in 3.72.6: *aliquid cunni prominet ore tui*; cf. Plaut. *Aul.* 304–305: *etiamne opturat inferiorem gutturem, / ne quid animai forte amittat dormiens?* Moreover, the *loquens anus* is a commonplace in popular folklore; cf. Artem. 5.68, Eub. *frg.* 107: [A.] πρωκτὸς μὲν οὖν οὗτος. [B.] σὺ δὴ ληρεῖς ἔχων. / [A.] οὗτος γὰρ αὐτός ἐστιν ἄγλωττος, λάλος, / ἓν ὄνομα πολλοῖς. τρωτός, ἄτρωτος, δασύς, / λεῖος· τί βούλει; πνευμάτων πολλῶν φύλαξ, *Ar. Ra.* 236–238: Ἐγὼ δὲ φλυκταίνας γ' ἔχω, / χὠ πρωκτὸς ἰδίει πάλαι, / κᾆτ' αὐτίκ' ἐκκύψας ἐρεῖ. Cf. especially *AP* 11.415 (Antip. or Nicarch.):

Τίς σοῦ, Μεντορίδη, προφανῶς οὕτως μετέθηκεν
  τὴν πυγήν, οὗπερ τὸ στόμ' ἔκειτο πρὸ τοῦ;
βδεῖς γάρ, κοὐκ ἀναπνεῖς, φθέγγῃ δ' ἐκ τῶν καταγείων.
  θαῦμα μ' ἔχει τὰ κάτω πῶς σου ἄνω γέγονεν.

Cf. O. Crusius, *Untersuchungen zu den Mimiamben des Herondas* (Leipzig 1892) 180, O. Weinreich, *Senecas Apocolocyntosis* (Berlin 1923) 55, J. N. Adams, "Ausonius *Cento nuptialis* 101–131", *SIFC* 53 (1981) 208.

ll. 7–8 Verbal stimulation during love-making was highly appreciated; cf. *AP* 5.56.1–2 (Dioscorid.) (with Galán Vioque 112): Ἐκμαίνει χείλη με ῥοδόχροα, ποικιλόμυθα, / ψυχοτακῆ στόματος νεκταρέου πρόθυρα, 5.132.5–6 (Phld.): ὢ κακοτεχνοτάτου κινήματος, ὢ περιάλλων / ὢ τῶν (θῦε μὲ φωναρίων, 12.209.3–4 (Strat.): ἔστω που προύνεικα φιλήματα, καὶ τὰ πρὸ ἔργων / παίγνια, πληκτισμοί, κνίσμα, φίλημα, λόγος, Ov. *Ars* 3.795–796: *nec blandae voces iucundaque murmura cessent / nec taceant mediis improba verba iocis*, *Am.* 3.7(6).11–12, Prop.

2.15.3 and 7, Mart. 6.23.3 (with Grewing 189), 11.29.3, 11.60.7, 11.104.11: *nec motu dignaris opus nec voce iuvare*, 12.97.8, Iuv. 6.196–197: *quod enim non excitet inguen / vox blanda et nequam? Digitos habet*, 10.206, Apul. *Met.* 10.21. Cf. Brandt 122–123 *ad* Ov. *Ars* 2.705.

Di facerent: ie, *utinam, vellem.* This is a variant of the familiar optative expression *di faciant*, which is very common in the comedies of Plautus (twenty-six times; cf. *Amph.* 380, *Aul.* 545, 789, *Mil.* 570, *Pers.* 823) and less frequent in Terence (*Phorm.* 394, *Adel.* 917–918) and the letters of Cicero (*Ver.* 2.5.33, *Fam.* 11.21.1); cf. H. Tränkle, *Sprachkunst*, 151, *ThlL* 5.1.893.7–12, 6.105.5–6. It is never used by Virgil, Horace or Tibullus, and found twice in Propertius (cf. Fedeli[3] 508–509 *ad* Prop. 3.16.25) and four times in Ovid; cf. *Am.* 2.10.30 (with McKeown[2] 216), *Met.* 8.72 (with Bömer[2] 35), *Epist.* 2.66, 10.133, 13.94, 20.41. The imperfect past subjunctive, with its semantic implication of unreality, indicates that the speaker considers it impossible for his wish to come true; cf. K-St 2.1.184 § 47. It was traditionally used to express wishes for the past, but it is already found with a present sense in early Latin; cf. Bassols 1.323 § 350. For the construction with *facere* and a clause introduced by *ut*, cf. *ThlL* 6.1.105.47–106.37, H-Sz 644 § 349, K-St 2.2.212 § 184.

garrulitate: ie 'talkativeness', always pejoratively. It is not found before Ovid, where it is a hapax; cf. Ov. *Met.* 5.678: *raucaque garrulitas.* Cf. also Manil. 4.574: *garrulitas odiosa.* In Martial, three times; cf. 5.52.8, 7.62.4.

ll. 9–10

Pedere: ie, *crepitum ventris emittere*; cf. *ThlL* 10.1.981.74. The action was frowned upon socially; in Martial, cf. 4.87, 10.15(14), 12.40, and 12.77. Before Martial, in poetry, cf. Hor. *Sat.* 1.8.46. See also the compound *oppedere* in Hor. *Sat.* 1.9.70. The verb is avoided in the higher genres. Cicero, for instance, conceals it behind the compounds *intercapedere* and *suppedere*, in *Fam.* 9.22. Cf. J. N. Adams, *LSV*, 249–250.

namque: reinforced form of the explanatory conjunction *nam*, infrequent in the early and classical periods, except in Virgil (sixty times) and the epic works of Ovid (thirty occurrences); cf. Navarro Antolín 324 *ad* [Tib.] 3.4.36. In Martial it is found twelve times, in postposition in two cases (cf. 11.61.9, 14.42.2). The postpositioning of connecting particles is first found in Catullus, probably in imitation of the Alexandrine poets; cf. Fordyce 153 *ad* Catull. 23.7, Norden, *Anh. III*, 402–404, M. Platnauer, *Elegiac Verse*, 93–96, E. B. Lease, "Notes on Latin Syntax", *AJPh* 30 (1909) 302, J. Marouzeau, *L' Ordre des mots dans la phrase latine* (Paris 1949) 3.107, B. Axelson, *Unpoetische W.*, 47, K-St 2.2.119 § 171, H-Sz 507 § 274, Ernout-Thomas 451 and 453, Bassols 2.116 § 116 and 118 § 126.

hoc... / ... ista: alternation or *variatio* frequent in poetry with no change in reference; cf. 1.26.6, 5.15.5–6, 13.1.7–8. Cf. E. Wistrand, *De Martialis Epigr. VIII 15 commentatiuncula* (Göteborg 1955) 25. *Ista* here in the sense of *talis*; cf. 9.103.5, Ov. *Fast.* 1.488, Prop. 2.24b.41.

nec inutile: litotes for *et utile*. This is a feature of early Latin (cf. Plaut. *Bacch.* 119), picked up again by Cicero (cf. *Leg.* 3.6) and present in poetry in all periods (cf. Verg. *Ecl.* 9.6). Cf. K-St2.1.817 § 149, Fordyce 165 *ad* Catull. 30.4. Litotes is already found in Homer; cf. *Il.* 19.157, 19.217, *Od.* 8.187.

Symmachus: a Greek name (Σύμμαχος), probably that of a doctor who wrote an *Ars amatoria* or book of advice on how to achieve greater pleasure from sex. According to Pliny, most doctors at this time were of Greek origin; cf. *Nat.* 19.17. Cf. H. Blümmer, *Die römischen Privataltertümer* (München 1911) 475 ff., J. Scarborough, *Roman medicine* (London & Southampton 1969) 111. There is evidence that there were sexual manuals known by the names of their authors (Philenis, Botrys, Paxamos, Sotades...), illustrated or even with no text at all (cf. Prop. 3.9.11–12, Ov. *Trist.* 2.523–524, Plin. *Nat.* 35.72, Suet. *Tib.* 44). They were normally attributed to women; cf. 'Philainis' in *RE* 19.2.2122 (Maas), K. Tsantsanoglou, "The Memoirs of a Lady from Samos", *ZPE* 12 (1973) 183–195, D. W. Vessey, "Philaenis", *RBPhil.* 54 (1976) 78–83, M. L. West, "Erinna", *ZPE* 25 (1977) 118. Cf. Goldberg 311–312 *ad Priap.* 63.17, H. N. Parker, "Love's Body Anatomized: The Ancient Erotic Handbooks and the Rhetoric of Sexuality", in A. Richlin, ed., *Pornography and Representation in Greece & Rome* (Oxford 1992) 90–111, M. C. Herrero Inguelmo and E. Montero Cartelle, "Filénide en la literatura grecolatina", *Euphrosyne* 18 (1990) 265–274. Cf. also G. Burzachini, "Filenide in Marziale", *Sileno* 3 (1977) 239–243. The same name for a doctor is found in 5.9.2 and 4, 6.70.6. Allusions to doctors are not infrequent in Martial; cf. 2.16.5, 2.40.7, 4.9, 6.64.26, 6.70.6, 6.78, 6.86, 10.56, 11.84.5, 11.86 and 12.90.5. He also has a number of satirical epigrams on doctors, following a long Greek literary tradition that goes back to Aristophanes and is well represented in the *Greek Anthology* (cf. *AP* 11.61, 11.112–126, 11.188, 11.257, 11.280, 11.333, 11.382, 11.401). Cf. F. J. Brecht, *Spottepigramm*, 45–49. For doctors in Martial, cf. A. Dölderer, *Über Martials Epigramme auf Ärzte* (Diss. Tübingen 1933), A. Spallici, *I medici e la medicina in Marziale* (Milano 1934).

risum movet: ie, *excitare risum*, a common expression; cf. Hor. *Epist.* 1.3.19, Iuv. 6.71, Cic. *Phil.* 2.98, *de Orat.* 2.219, *Rhet. Her.* 1.6.10 (*ThlL* 8.1545.58–73).

ll. 11–12

fatui poppysmata cunni: *poppysma* refers strictly to the 'loud sound made by the lips', here figuratively for the obscene noise made by Galla's sexual organs (cf. *Index Expurgatorius*, 43). Cf. Forcellini 4.735 § 2: *de sibilo cunni imitantis peditum.* Martial is the first to use this loanword from the Greek πόππυσμα (Dexipp. *In Cat.* 11.27; cf. also ποππυσμός, attested in X. *Eq.* 9.10, D. H. *Comp.* 14 (*v. l.*), Plu. *Mor.* 713b, Poll. 1.210; in Latin, in Plin. *Nat.* 28.25 [*infra*]). It originally described a sound intended to aid magic spells and ward off evil spirits. Cf. Iuv. 6.584 (with Courtney 339): *vati crebrum poppysma roganti.* Cf. also Plin. *Nat.* 28.25: *fulgetras poppysmis adorare consensus gentium est.* Cf. *Priap.* 82.41, where the sound is made by the rubbing of the

membrum virile inside a *vagina lutulenta*: *vagum sonante merseris luto caput.* Cf. also *frg. Bob.* 544.17: *Poppysma, similum, Morbus regius dicitur* ἴκτερος. For the sound made during coitus, cf. Auson. *Carm.* 9.119: *insonuere cavae gemitumque dedere cavernae. Fatuus* in the sense of *stultus, hebes.* For its metaphorical use as an epithet for inanimate objects, cf. *Priap.* 39.8: *si qua est non fatui puella cunni,* Mart. 10.19(18).4: *quam fatuae sunt tibi, Roma, togae!* Iuv. 6.657–658: *Tyndaris illa bipennem / insulsam et fatuam dextra laevaque tenebat* (*ThlL* 6.1.372.6).

mentula mensque: paronomasia (cf. H. Lausberg, *Elementos,* 136–137 § 277–279), with *mens* for *cupiditas coiendi*; cf. Catull. 64.147: *cupidae mentis... libido,* Verg. *Aen.* 1.713: *expleri mentem nequit, Priap.* 68.27–28: *omnis / mens erat in cunno, Penelopea, tuo* (*ThlL* 8.735.40–67). For other such examples of wordplay with *mens,* cf. Cic. *Phil.* 13.24: *cum in gremiis mimarum mentum mentemque deponeres.*

cadit: with the meaning of 'to fall involuntarily', 'to droop', in the literal and physical sense for the first term and the psychological for the second. For the latter, cf. Lucr. 4.952, Verg. *Aen.* 6.33, Ov. *Am.* 2.5.47, Iuv. 6.421 (*OLD s. v.* 7). For the former, cf. G. Vorberg, *Glossarium,* 75: 'Cadere: 'fallen' 1. *de mentula flaccida*'. Cf. the military metaphor *sensu obscaeno* in Ov. *Am.* 1.9.29–30 (with McKeown 270): *victique resurgunt / quosque neges umquam posse iacere, cadunt.* See also the use of *languere* in 12.97.7 (*ThlL* 3.18.19–19.6).

ll. 13–14 Conclusion of the epigram with final *aprosdóketon.*

clamosoque... cunno: cf. *supra* l. 11: *fatui... cunni.* Elision (*clamosoqu*[*e*] *obstrepe*) at the beginning of the fifth foot is rare, being found only four times in Martial. Cf. 3.13.3: *tamquam omnia,* 11.62.1: *numquam esse fututam,* 11.32.5: *dici atque videri.* Cf. Th. Birt in L. Friedländer 1.37. On this prosodic licence in Martial, cf. C. Giarratano, *De re metrica,* 38–40, J. Luque, *Dístico elegíaco,* 87. See in general J. Soubiran, *L' élision dans la poésie latine* (Paris 1966), R. G. Kent, "Elision and hiatus in Latin prose and verse", *TAPhA* 46 (1915) 148. *Clamosus* is an adjective extremely rare before Seneca (only in *Rhet. Her.* 3.23.24. In Seneca, two occurrences: *Dial.* 3.4.2, *Her. F.* 172). Later, in poetry, once in Lucan (4.440), three times in Juvenal (8.186, 9.144, 14.191), three times in Statius (*Theb.* 4.448, *Silv.* 3.5.16, 4.4.18), once in Silius (14.269) and six times in Martial (5.84.2, 10.37.13, 10.53.1, 11.98.15, 12.18.2).

obstrepe: *de concinentibus, sono respondentibus,* a poetic usage; cf. Prop. 1.16.46 (with Fedeli² 398), Tib. 2.1.85–86, Sen. *Her. O.* 760, Stat. *Theb.* 11.267 (*ThlL* 9.2.246.43).

et: Ker (cf. *CQ* 44 [1950] 20) conjectures *aut,* on the basis of a definite semantic parallelism with 4.61.4. Moreover, the *et / aut* confusion is frequent in the mss.; cf. Prop. 1.1.25 (with Fedeli² 82–83) and cf. K. Prinz, *WS* 45 (1926/27) 88–89. Hudson-Williams refutes the argument (cf. *CQ* 46 [1952] 30). The conjecture would render a wittier *conclusio* to the epigram. Shackleton Bailey does not accept it in his text, but expresses his doubts (*sed fort. recte*). In any case, it would be a use of *et* with disjunctive force; cf. Hor. *Sat.* 1.6.42, Verg. *Georg.* 4.389, *Aen.* 9.67 (with Hardie 85), *Ciris* 395, *Catal.*

9.34, Liv. 2.17.2, Stat. *Silv.* 1.2.135. Late examples are to be found; cf. *ThlL* 5.2.894.44–54. Cf. H-Sz 484 § 257, *ThlL* 5.2.894.30–54, A. E. Housman, *Class. Pap.*, 1173 (= *CR* 45 [1931] 82).

si adeo: the elision of conditional *si* is rare; in Martial, cf. 6.44.5. Cf. L. Müller, *De re metrica*, 283.

muta es: aphaeresis in the second person singular of the verb *sum*, quite frequent in Martial; cf. L. Müller, *De re metrica*, 366.

inde: ie, *per vaginam, gutturis instar.* Rather than indicating the *fons intelligendi* (cf. Liv. 44.14.13: *inde existimari potest, qui...* [*ThlL* 7.1.117.64]), it has an instrumental value (cf. Colum. 6.14.1: *pulmones exulcerantur; inde tussis et macies... invadit* [*ThlL* 7.1.1116.59]).

19

Epigram presenting a fragment of the mythical ship Argo, traditionally the first to sail the seas (cf. S. Jackson, "Argo: The first Ship?", *RhM* 140 [1997] 249–257, P. Dräger, "War die Argo das erste Schiff?", *RhM* 142 [1999] 419–422). This is a topos in Graeco-Latin literature, found as early as Homer (cf. *Od.* 12.69–70: ποντοπόρος νηῦς / Ἀργὼ πᾶσι μέλουσα) and particularly frequent in Latin poetry; cf. Catull. 64.1–7, Prop. 1.8.1–26, Hor. *Carm.* 1.3.12 (with Nisbet-Hubbard 49), Ov. *Am.* 2.11(12).1–4 (with McKeown^2 225–226), *Epist.* 16.345, *Trist.* 3.9.7–8, Sen. *Med.* 3 and Stat. *Silv.* 3.2.75. Cf. Pease 770 *ad* Cic. *ND* 2.89. On the honour of being the first to sail the seas, see the discussion in Plin. *Nat.* 7.206. One specific development of this topos of the Argo is found in the typical curses hurled at the inventor of navigation for having brought about separation from friends or lovers; for this commonplace of censuring the πρῶτος εὑρετής, cf. Laguna 217 *ad* Stat. *Silv.* 3.2.61–64, Nisbet-Hubbard 43–44 *ad* Hor. *Carm.* 1.3.

This epigram can be interpreted literally, as referring to a fragment of the ship Argo, reflecting a ritual otherwise unknown to us, although we do have evidence for the custom of revering relics connected with mythological characters; cf. Paus. 8.47.1, 8.46.1 and 5, 2.7.9. Moreover, devotion to antiques from the legendary past, and the practice of collecting them, was widespread among the Romans of the patrician classes; see the satire on this in 8.6. Cf. Cic. *S. Rosc.* 133, *Ver.* 2.2.46, Suet. *Aug.* 70.2, Hor. *Sat.* 2.3.21, *Epist.* 1.6.17–18, Petron. 52. Besides, according to mythical tradition, on her return from the expedition the ship ran aground in the isthmus of Poseidon, where she subsequently played a significant ritual role; cf. Apollod. 1.9.27, D. S. 4.53.2, E. *Med.* 1387. Cf. *RE* 2.721–723 (Jessen). The oars and tiller from the Argo were likewise preserved in Psychium; cf. Ampelius 8.5. Martial may specifically be referring to a piece of wood from the oak of Dodona, a present from Hera or Juno which had the gift of prophecy and was able to warn of approaching danger; cf. A. R. 1.524–527, 4.581, Val. Fl. 1.301–309, 6.317.

Alternatively, this may be interpreted as a Callimachean-style literary metaphor in which Martial praises the small -epigram- against the large -epic- and does so precisely by playing with an epic theme, the mythical ship Argo. In addition, not only was Callimachus' famous *recusatio* of epic conceived as opposition to the epic poem by Apollonius of Rhodes (cf. Call. *frg.* 1.10–24) but, at the same time as book 7 was published, 92 AD, publication was being prepared of the unfinished epic poem of Valerius Flaccus, his *Argonauticon libri octo* (on this highly-debated question, cf. K. Scott, "The Date of the Composition of the Argonautica of Valerius Flaccus", *TAPhA* 64 [1933] lxvi, "La data di composizione della Argonautica di Valerio Flaco", *Rivista di*

filologia 62 [1934] 474–481, R. J. Getty, "The Date of Composition of the Argonautica of Valerius Flaccus", *CPh* 31 [1936] 53–61). For the metaphor of navigation in literary imagery, cf. Pi. *O.* 6.22, 7.13, Verg. *Georg.* 2.41, 4.117, Hor. *Carm.* 4.15.1–4, 3.4.30, Prop. 3.3.22, 3.9.3, Ov. *Trist.* 1.1.91–92, 2.547–548. Cf. Laguna 113 *ad* Stat. *Silv.* 3 *praef.* 5–6, E. R. Curtius, *Lit. europea,* 189–193, J. González Vázquez, *Estudio sobre la imagen poética* (Granada 1986) 99–100.

H. Offermann (*QUCC* 34 [1980] 132–133), on the other hand, proposes to interpret it as an expression of the poet's wish to present himself as a second, and superior, Catullus, in reference to the latter's poem on the little boat (cf. Catull. 4), a composition of which certain echoes can indeed be detected (cf. *ad v.* 1).

The epigram can be divided into three sections: (1) ll. 1–2 Presentation of the fragment supposedly accompanied by the epigram. (2) ll. 3–5a Brief historical explanation. (3) ll. 5b–6 Final declaration by way of *conclusio.*

Bibliography: H. Offermann, *QUCC* 34 (1980) 131–133.

ll. 1–2 Presentation of a piece of wood worshipped as if it came from the mythical Argo. Cf. Catull. 4.1: *Phaselus ille quem videtis hospites* (cf. H. Offermann, *QUCC* 34 [1980] 132).

Fragmentum: an infrequent term in poetry. It is not found at all in Catullus, Lucretius, Ovid, Persius, Statius or Valerius Flaccus, only once in Lucilius, Virgil (cf. *Georg.* 4.304), Manilius and Silius, twice in Martial (cf. 8.57.3) and five times in Lucan (*ThlL* 6.1.1232.21). It is often used to refer to a piece of wood from a boat, especially after a shipwreck; cf. *ThlL* 6.1.1232.44.

inutile lignum: the same expression, in the same metrical position, in Ov. *Am.* 1.12.13 (with McKeown 330), *Priap.* 73.3. Cf. Verg. *Georg.* 2.442: *utile lignum. Lignum* has a certain pejorative connotation; cf. Hor. *Carm.* 2.13.11: *triste lignum, Sat.* 1.8.1: *inutile lignum.* Cf. McKeown 327 *ad* Ov. *Am.* 1.12.7.

haec: deictic pronoun characteristic of votive epigrams, which were originally intended to accompany a votive offering; cf. 1.31.1, 3.29.1, 4.45.1. The reference is to the ex voto itself. It pleonastically replicates its antecedent, *fragmentum* (cf. Bassols 2.238 § 231, K-St 2.2.310 § 195), but agrees in gender with its attribute; cf. Bassols 2.80 § 76, K-St 2.1.34 § 12.

ignoti... maris: a frequent combination; cf. Liv. 1.56.6, [Tib.] 3.6.40 (*ThlL* 8.383.36). In reference to the Argo, cf. Prop. 2.26.39–40: *cum ratis Argus / dux erat ignoto missa columba mari.*

prima carina: cf. 11.1.12: *primae dominus levis carinae.* The expression is typical of Seneca; cf. *Med.* 363, 665. Cf. G. G. Biondi, *Il nefas argonautico. Mythos e logos nella Medea de Seneca* (Bologna 1984) 89. On the topos of the Argo as the first craft to sail the sea, cf. *supra. Carina* in the sense of *pars navis,* specifically the keel; cf. *ThlL* 3.457.17–53. It is frequently found in poetry in synecdoche, *pars pro toto,* for *navis*; cf. 3.67.9 (with U. Joepgen, *Wortspiele,* 121–124). Cf. *ThlL* 3.457.53–458.12. This synecdoche is already frequent in

Greek (cf. S. *frg.* 151 [Dindorf]), and is characteristic of elevated contexts; cf. Verg. *Aen.* 4.398, 5.158, Lucan. 2.703, Hor. *Carm.* 1.35.8, Sil. 3.174, Stat. *Ach.* 1.34 (*ThlL* 3.457.17–53). Cf. Enk 33 *ad* Prop. 1.3.1. G. B. A. Fletcher (cf. *Latomus* 42 [1983]) suggests that this line is an echo of Ov. *Met.* 6.721 (cf. previously Bömer[2] 191 *a. l.*): *per mare non notum prima petiere carina.* Cf. also Manil. 1.413: *quod prima* (*Argo*) *cucurrit.*

ll. 3–5b

Quam... vicerunt: the punctuation is that of Scriverius; cf. Duff 475 *a. l.* Cf. Ov. *Epist.* 9.24–26: *dissimiles hic vir et ille puer. / Quem non mille ferae, quem non Stheneleius hostis, / non potuit Iuno vincere, vincit Amor.* See also Hor. *Epod.* 16.3–10.

Cyaneae... ruinae: a metaphor for 'strait of the Pontus Euxinus', known nowadays as Urek-laki; cf. Lucan. 2.716: *Cyaneas... cautes* (cf. Val. Fl. 1.630). Cf. Gr. Κυάνεαι πέτραι (Hdt. 4.85, S. *Ant.* 966). The reference is to two rocky islands situated at either end of the strait of Pontus which used to collide with each other, also known as the Symplegades; cf. *Od.* 12.59–72, A. R. 2.549–606. Cf. a geographical description in Mela 2.99: *contra Thracium Bosphorum duae parvae* (*insulae*) *parvoque distantes spatio et aliquando creditae dictaeque concurrere et Cyneae vocantur et Symplegades.* The difficulty involved in crossing this strait made these rocks a constant metaphor for arduous tasks. The topos is ever-present in Latin literature, and particularly frequent in epic; cf. Lucan. 2.716, Val. Fl. 5.482. See McKeown[2] 228–229 *ad* Ov. *Am.* 2.11.3–4. In Martial, note a jocular use in 11.99.5–6 (with Kay 99, and cf. J. N. Adams, *Glotta* 59 [1981] 253–254): *sic constringuntur gemina Symplegade culi / et nimias intrant Cyaneasque natis* (cf. A. E. Housman, *Class. Pap.*, 1103 [= *CR* 39 (1925) 202]). *Cyaneus* is attested as an adjective in *Eleg. in Maecen.* 1.108, Lucan. 2.716 (*supra*), Stat. *Silv.* 1.2.40, *Theb.* 11.438. In Martial, only here and in 11.99.6 (*ThlL onom.* 2.719.2–13). As a noun it is found once in Pomponius Mela (2.99) and Ovid (*Trist.* 1.10.34). *Ruina* here in its etymological sense of 'uncontrollable forward movement', to describe the crashing, ie *concursus,* of the rocks; cf. Verg. *Aen.* 11.613–614: *incurrunt hastis primique ruinam / dant sonitu ingenti* (*OLD s. v.* 1a). In reference to the clashing of the Symplegades, cf. Sen. *Her. O.* 1382, Val. Fl. 4.694–695.

quondam: indefinite adverb of time with two basic meanings: (1) referring to the past, as here (cf. 1.101.1), equivalent in sense to πότε; cf. *Il.* 23.679–680, and (2) referring to the future; cf. 4.13.9, Ov. *Trist.* 5.8.4. It often appears at the beginning of mythological accounts to refer to the legendary past; cf. Catull. 64.1 (with Fordyce 276), Verg. *Aen.* 5.588, [Tib.] 3.4.67, Ov. *Met.* 2.636, *Am.* 1.14.33, Prop. 1.2.17. Cf. Bühler 47 *ad* Mosch. 1. The adverb of time *olim* is used similarly; cf. Nisbet-Hubbard 131 *ad* Hor. *Carm.* 1.10.9.

Scythici... ira freti: for the motif of the wrath of the sea, cf. Lucr. 5.1002–1003, Hor. *Epod.* 2.6, *Carm.* 3.9.22–23, Ov. *Epist.* 7.73, 17.203, *Met.* 1.330 (with Bömer[2] 118), 14.471. *Scythicus* (Gr. Σκυθικός; cf. Hdt. 1.105, A. *Ch.*

160), a favourite adjective of Ovid (thirty occurrences) and Lucan (twenty) (only once in Horace, for instance [*Carm.* 3.4.36]; in Martial, eight times; *Epigr.* 9(7).1, 9.101.5, 10.13(20).8, 11.84.9, 12.15.3, 12.53.5, 14.109.1), is frequently found in the broad sense to denote the whole Black Sea region; cf. Val. Fl. 4.9–10 (with Korn 23): *Scythicae... / gentis opes.* In the strict sense, Scythia refers to the region beyond the Pontus Euxinus, to the north and north-east of the Black Sea. It is proverbially a region of intense cold; cf. Hdt. 4.28.1, Verg. *Georg.* 3.349–383 (with Mynors 234–237), Hor. *Carm.* 4.5.25–26. Cf. K. Meuli, "*Scythica Vergiliana.* Ethnographisches, Archäologisches und Mythologisches zu Vergils *Georgica* 3, 367 ff.", *Schweizerisches Volkskunde* 55 (1960) 88–200, R. Martin, "Virgile et la «Scythie» (Géorgiques, III, 349–383)", *REL* 44 (1966) 286–304, G. Panessa, "Scizia", *Enziclopedia Virgiliana* IV (1988) 730–732. See Ovid's description before his exile, in *Met.* 8.788–791 (with Bömer[2] 250–251). On this topic, cf. S. Besslich, "Ovids Winter in Tomis. Zu *Trist.* 3.10", *Gymnasium* 79 (1972) 177–191, H. B. Evans, "Winter and Warfare in Ovid's Tomis (*Tristia* 3. 10)", *CJ* 70 (1975) 1–9, J. J. Gahan, "Ovid: the Poet in Winter", *CJ* 73 (1977–1978) 198–202. Due to its proverbial coldness, it became a topos of insensitivity (cf. Prop. 3.16.13–14, Ov. *Trist.* 1.8.39–40, Sen. *Her. O.* 143, [Tib.] 3.4.91 [with Navarro Antolín 405–406]). *Fretum* strictly means 'strait'; cf. *ThlL* 6.1.1311.71. Here in the wider sense of 'high sea', 'open sea'; cf. Ov. *Trist.* 5.2.62: *Scythicum... fretum,* 5.10.14. For the sea in Latin poetry, cf. E. de Saint-Denis, *Le rôle de la mer dans la poésie latine* (Lyon 1933).

tristior: comparative with its original intensive force; cf. Bassols 1.166 § 149, K-St 2.2.475–476 § 225. For *tristis* in the transferred sense of 'fierce', 'violent', in reference to the forces of nature, cf. *OLD s. v.* 7. For the sea described as *triste,* ie *funestum, ferox,* cf. Ov. *Epist.* 18.143, Val. Fl. 1.631. *Tristis ira* is a common combination; cf. Verg. *Ecl.* 2.14, *Aen.* 3.366.

saecula: in the plural, indicating an indefinite period of time; cf. Cic. *Red. Sen.* 5, Verg. *Aen.* 6.235, Stat. *Silv.* 1.1.8 (*OLD* 9a).

ll. 5b–6 Conclusion of the epigram with final *sententia.* Apart from the literal meaning, there may be literary connotations here (cf. *supra*).

salva... rate: second term of comparison. *Ratis* with the meaning of 'vessel' is a poetic use found as early as Enn. *Ann.* 497: *ratibus... fremebat imber Neptuni* (*OLD s. v.* 2a).

parva tabella: an Ovidian expression; cf. Ov. *Fast.* 2.408, *Ars* 3.365, *Trist.* 2.481 and 524. Cf. *Moret.* 19.

Descriptive epigram in which Martial satirizes the behaviour of a client who acts like a *scurra* or parasite at a dinner-party (cf. I. Opelt, *Die lateinischen Schimpfwörter und verwandte sprachliche Erscheinungen. Eine Typologie* [Heidelberg 1965] 112, P. Sagesse, *Maia* 46 [1994] 53–59). The theme is a common one, especially in comedy; cf. Plaut. *Trin.* 199–221, Ter. *Eun.* 231–291. Cf also Enn. *Sat.* 6, Hor. *Sat.* 2.8, Plin. *Epist.* 2.6, Iuv. 5, 11. In Martial. the topic appears with some frequency; cf. 2.14, 2.69, 3.44, 3.60, 3.82, 4.68, 6.11, 12.48.

Dining out was the greatest aspiration of any client; cf. Petron. 3.3, 10.2, Iuv. 5.2: *ut bona summa putes aliena vivere quadra,* 1.133–134: *Longissima cenae / spes homini.* In Martial *passim*; cf. 2.11, 2.14, 3.14, 9.14. Cf. S. L. Mohler, in *Classical Studies in honour of J. C. Rolfe* (Philadelphia 1931) 249–250. Likewise, winning an invitation to dinner was virtually an obligatory part of the duties of the client; cf. 11.24. Martial frequently satirizes this practice; cf. 5.47. On this satiric theme, cf. J. Hall, *AJPh* 117 (1996) 121–141, especially 122: 'The process of wheedling for them [dinner invitations] was bound to become something of an institution, and in some cases, a virtual science'.

In this epigram, Martial makes fun of the custom of handing out *sportulae* or baskets of food among the dinner guests as a form of payment for their presence, a practice Domitian had unsuccessfully attempted to abolish (cf. 3.7, 3.30, 3.60 and Suet. *Dom.* 7).

The gula of the *scurra* is the main theme of the epigram (cf. l. 1, and 18: *gulae*). The topos occurs frequently in Martial; cf. 13.71.1, 3.22.5, 8.23.1, 9.9.4, 10.59.5, 11.61.13, 12.41.1, 12.64.2. The guest described here eats more than his fill with the first course, takes the dessert home in a napkin, conceals the leftovers in the folds of his tunic, even picking up what has fallen on the floor, and hides an amphora of the wine being served in order to take it home later. The conclusion is a surprising one, as is only to be expected, the *aprosdóketon* being put off until the last word.

The different foods Martial describes have already appeared in other epigrams. Some are not attested in Greek epigram; cf. a similar listing in *AP* 5.181.7–8 (Asclep.): πέντ' οἶνος δραχμῶν· ἀλλᾶς δύο... / ὦτα λέγεις σκόμβροι θέσμυκες σχάδονες. Cf. C. Salemme, *Orpheus* 8 (1987) 40.

This is the longest epigram in book seven, with 22 lines (on the longer epigrams of Martial, cf. H. Szelest, *Philologus* 124 [1980] 99–108, C. J. Classen, "Martial", *Gymnasium* 92 [1985] 331–337). The poem is written in choliambic, or scazontic, verse.

The epigram can be divided into three parts: (1) ll. 1–7 Behaviour of the guest at dinner. (2) ll. 8–19 Gathering up of *apophoreta,* divided in turn into three sections, depending on the means employed: ll. 8–12 (napkin),

ll. 13–17 (fold in the tunic used as pocket), and ll. 18–19 (jug). (3) ll. 20–22 Conclusion with *aprosdóketon.* For a different scheme, cf. G. W. Harrison, *WS* 106 (1993) 168, n. 2.

Bibliography: on the satirical topos of the *cena,* cf. J. C. Bramble, *Programmatic Satire,* 46 (with bibliography in n. 2). Cf. also L. R. Shero, "The cena in Roman Satire", *CPh* 18 (1923) 126–143. For the text, cf. G. W. Harrison, *WS* 106 (1993) 167–171. For the foods mentioned by Martial and the links with *Xenia* and *Apophoreta,* cf. C. Salemme, *Orpheus* 8 (1987) 39–40. For food in antiquity, cf. J. André, *L' alimentation et la cuisine à Rome* (Paris 1981), and J. Wilkins, D. Harvey, M. Dobson, eds., *Foods in Antiquity* (1995).

ll. 1–7 Description of behaviour at dinner.

Nihil... miserius neque gulosius: the use of *nihil* + comparative is a colloquial device in line with the tendency of popular language to exaggerate in positive or, as here, negative statements; cf. Plaut. *Trin.* 199–202: *Nihil est... stultius neque stolidius... quam...* Cf. J. B. Hofmann, *Latín familiar,* 133–134 § 83. The device is frequent in Martial (for other cases, cf. Citroni 50 *ad* 1.10.3) and also in the letters of Cicero (eg Cic. *Att.* 4.7.1, 5.1.3). Cf. also J. B. Hofmann, *Gnomon* 2 (1926) 252, n. 1. It seems preferable to punctuate with a colon at the end of the line. The comparative form of *gulosus* is only found in Martial (here and in 3.22.5: *nihil est, Apici, tibi gulosius factum*) and in Colum. 1 *praef.* 5. Cf. *ad v.* 22. As an adjective, *gulosus* is attested in imperial times; cf. E. Ernout, *Adjectives,* 20. It is an everyday term found in poetry only in Martial (ten times) and Juvenal (cf. 11.19) (*ThlL* 6.2.2357.77–2358.53).

Santra: an unknown character. He should not be confused with the grammarian and poet, a contemporary of Varro's, mentioned in 11.2.7 (with Kay 61). In 6.39.7 there is a reference to a cook of the same name, who is also unidentified. For this name, cf. W. Schulze, *Zur Geschichte der lateinischen Eigennamen* (Berlin 1904) 342 and 369.

rectam vocatus cum cucurrit ad cenam: the marked alliteration with [k] reflects the guest's anxiety and haste to arrive on time. On alliteration in Martial, cf. T. Adamik, *ZAnt* 25 (1975) 69–75.

rectam... ad cenam: 'formal dinner'. With the same meaning, also in 2.69.7 and Suet. *Aug.* 74, *Dom.* 7, *CIL* 6.33885.17 (*ThlL* 3.779.26, *OLD s. v.* 8b). See especially 8.49(50).10: *promissa est nobis sportula, recta data est.* The reference is to a type of *epulum publicum,* financed by magistrates, the emperor himself or even wealthy citizens, and held in the open air. At the end of the republic they took place on specific occasions, such as the celebration of a triumph. At such dinners it was normal for those attending to take away the prize of a small haul of food in baskets or *sportulae* supplied for the occasion. Nero did away with this custom (cf. Suet. *Cal.* 32.2), though it was later reinstated by Domitian (Suet. *Dom.* 7.1: *revocata rectarum cenarum consuetudine*). Cf. *RE* 3a.1884 (Hug), J. Marquardt, *Privatleben,* 2.210–212. *Cena* is a term belonging to colloquial Latin, rare in poetry except in Horace, where it appears twenty-one times, and Martial, with fifty-six occurrences. It

is not found in Virgil, Tibullus or Propertius, and appears only once in Ovid. Cf. B. Axelson, *Unpoetische W.*, 107, P. Watson, *CQ* 35 (1985) 436, *ThlL* 3.775.52–58.

vocatus: *vocare* is the proper term for inviting someone to dinner; cf. Plaut. *Asin.* 768, Hor. *Sat.* 2.7.29, Prop. 2.25.33, Mart. 5.47.2, 5.50.1, 7.86.1 (Cf. *OLD s. v.* 3).

diebus noctibusque: ablative to express the duration of the action, with the same force as the accusative of extent of time; cf. Bassols 1.149 § 134, K-St 2.1.360 § 79. A common expression; cf. Enn. *Ann.* 336, Verg. *Aen.* 6.127, 6.555–556, 9.488 (*ThlL* 5.1.1038.12).

captavit: in the sense of *captare cenam*; cf. 2.18.1 (*ThlL* 3.377.69). On the figure of the *captator cenae*, typical in comedy, cf. 2.27, Petron. 3.3, 5.5.

apri glandulas... lumbum /... coxam leporis et... armos: ration of meat the guests are served. *Glandula* is strictly a technical term from medicine denoting certain hard areas of flesh formed in animals and humans around the mouth, neck and thigh; cf. *ThlL* 6.2.2030.13–47, O. J. Todd, "*Frustum porcinum*", *CPh* 47–48 (1952–53) 93–94. It has traditionally been interpreted as *glandium*, one of the most highly-prized foods among the Romans (cf. Plaut. *Curc.* 323, *Pseud.* 166 [*ThlL* 6.2.2029.43–54]). Cf. 3.82.20, Apic. 4.117 and 173. For L. D. Johnston it is preferable to take it in the sense of 'testicles' (cf. L. D. Johnston, "*Glandium*: What Piece of Pork?", *CPh* 49 [1954] 247). With this meaning, cf. Fulg. *aet. mund.* 21 (p. 157 Helm): *Fervet adhuc innocentis cadaver interfectum in proelio et glandula libidinosi adulteri alieno grassatur in lecto* (*ThlL* 6.2.2030.48–51). For *lumbus pro cibo*, cf. Hor. *Sat.* 2.8.90, Apic. 7.8, Plin. *Nat.* 8.210. In Martial, four times (*ThlL* 7.2.1809.26–36). *Coxam leporis* is a unique combination. *Coxa* is a prose term, characteristic of medical language (very frequent in Celsus [*ThlL* 4.1095.38–65]). It is a hapax in Martial and the only case in which it refers to a food. In poetry it is found once in Silius (cf. 10.181) and three times in Juvenal (cf. 6.321, 10.227, 15.66). It is used with reference to animals in Colum. 5.9.11 (an ox) and Apul. *Met.* 7.17 (an ass) (*ThlL* 4.1095.65–75). Cf. J. André, *Anatomie*, 105–106. *Armus* refers to the forelegs of any quadruped; cf. Verg. *Georg.* 3.86, *Aen.* 11.497, Hor. *Sat.* 1.6.106 (*ThlL* 2.622.84). It refers again to a *lepus* in Hor. *Sat.* 2.4.44 and 2.8.89.

nec erubescit peierare de turdo: the gluttonous guest perjures himself in connection with a dish he has hidden, in order to take it away along with the rest of his haul, claiming when asked that he has not been served the food in question. *Erubescere* with the infinitive is first found in Verg. *Ecl.* 6.2 (with Clausen 179): *neque erubuit silvas habitare* (*ThlL* 5.2.822.66–823.9). It is found from Ennius and Plautus onwards, and is a favourite term of Ovid's, with twenty-three occurrences. *Peierare* is a hapax in Martial. On the etymology, cf. *ThlL* 10.1.985.13. The second syllable is short, as for instance in Catull. 52.3, Prop. 4.3.42, Mart. 6.12.2 (*ThlL* 10.1.1985.32). The expression of the object of the oath by means of the preposition *de* + ablative is unique. In fact, apart from this instance in Martial, the cases presented

by the *ThlL* of the construction with a prepositional complement are late examples (*ThlL* 10.1.987.26–28). *Turdus*, one of the most delicious birds in Greece and Rome, is a typical dish at special dinners; cf. Ath. 2.65a, Hor. *Sat.* 1.5.72, 2.2.74, *Epist.* 1.15.41, Plin. *Nat.* 10.73, Mart. 3.77.1, 4.66.6, 6.11.3 (with Grewing 130), 6.75.1, 9.54.1 (with Henriksén[2] 29–30), 9.55.2, 13.51, 13.93. Cf. J. André, *L' alimentation*, 122, Kißel 798 *ad* Pers. 6.24, n. 120. There were special *turdaria* for breeding them, and they could be found in Rome as well as in the countryside, especially in the Sabine region (cf. Varro *Rust.* 3.4.2). Cf. O. Keller, *Tierwelt*, 76.

ostreorum... lividos cirros: *cirrus* strictly refers to 'hair in ringlets' and is applied to humans; cf. Iuv. 13.165, Mart. 10.83, Sidon. *Carm.* 5.226 (*ThlL* 3.1189.26). In the case of animals it refers to tentacles; cf. Plin. *Nat.* 26.58: *polyporum cirri*, 9.84, 25.70. It is only here used of oysters, referring to the threads left sticking to the shell after the mollusc has been removed. Cf. *ThlL* 3.1189.44. For the use of *lividus* to denote the colour of animals, cf. Stat. *Theb.* 5.508: *livida fax oculis* (*serpentis*), Apul. *Flor.* 12.1: *nam... lacteus ille* (*psittacus*) *vel lividus* (*ThlL* 7.2.1546.59–64). As regards the gender of *ostreum*, it oscillates between feminine and neuter. In the dactylic poets it is always found in the neuter; cf. *ThlL* 9.1159.29. Evidence of oysters as a delicacy goes back as far as Plautus (*Rud.* 297); cf. *ThlL* 9.1159.68–1160.7.

ll. 8–19 Description of the *apophoreta* taken away by the gluttonous guest. Similar *cumulationes* in 2.14, 2.50, 2.63, 4.66, 6.93, 8.6, 8.33, 8.59, 9.35, 11.18, 11.49(50), 11.98, 12.28(29), 12.82. When festive dinners were held in Rome, it was normal practice for the guests to take food back home with them in their own serviettes; cf. 2.37.7–8, 3.23, 14.1.6, *AP* 11.205 and 207 (Lucill.), Luc. *Symp.* 36, Iuv. 6.203, Petron. 60.7 (with Smith 168), 66.4, Suet. *Vesp.* 9. Cf. *RE* 4.1.1207 (Mau), J. Marquardt, *Privatleben*, 2.207–212, G. Hagenow, "Der nichtausgekehrte Speisesaal", *RhM* 121 (1978) 267–268. For a similar passage, cf. especially 2.37.1–8. Harrison (cf. *WS* 106 [1993] 169) proposes to take l. 8 as the end of the first section, as an adversative apodosis with no conjunction for l. 6, where he sees a use of *nec* for *ne... quidem*. The fact that complete sentences occupying the whole line are relatively rare (cf. G. W. Harrison, *WS* 106 [1993] 169, n. 8) would be no problem. In any case, the *et* in l. 9 can be taken with its proper force in regular postposition.

Buccis placentae: a conjecture usually ascribed to Scriverius, but already known to Poliziano and probably also Calderini (cf. P. Saggese, *Maia* 47 [1995] 55–56, who concludes asserting that 'in base alla testimonianza del Poliziano e del Calderini si può anche ipotizzare che *buccis placentae* non sia congettura, ma lezione di quella parte della tradizione di Marziale, per noi perdutta, ma sicuramente nota ai due umanisti; infatti i due consultano alcuni *vetustissimi* di β, che potevano tramandare il testo sano; ma questa ipotesi potrebbe essere verificata soltanto nel caso di un tanto difficile quanto prezioso ritrovamento'). It is already present in the Aldus Manutius

edition of 1517, which according to F. G. Schneidewin (p. XXXVII) represents an improvement on the edition of 1501 and is accepted by all modern editors (except F. G. Schneidewin) in preference to the different readings of the mss.: buccis plangentem β (buccis placente Q) : dulcis placenta γ Schneidewin. The reading of γ would seem to be an explanatory interpolation based on the nature of the honey-cake. Cf. 11.86.3: *dulcesque placentae.* For the reading of β: *plangentem,* with implosive *n* and voicing of the guttural, cf. 7.64.9: Siculis : singulis γ (cf. G. Friedrich, *Philologus* 68 [1909] 98). G. W. Harrison conjectures *quadris placentae,* presenting the parallel of 6.75.1: *quadramve placentae.* He further bases his case on the use of *quadra* with the genitive found, for example, in 12.32.18: *nec quadra deerat casei Tolosatis,* and Sen. *Ben.* 4.29.2: *Quis beneficium dixit quadram panis... ?* (cf. G. W. Harrison, *WS* 106 [1993] 167–171). Harrison's conjecture is plausible but unnecessary. Here *bucca* has the same sense as in 10.5.5: *oret caninas panis inprobi buccas.* In both cases the reference is to breadcrumbs or left-over food; cf. l. 14: *rosos... spondylos,* l. 15: *devorato capite* (cf. *contra* G. W. Harrison, *WS* 106 [1993] 170). *Bucca* strictly means 'the lower part of the cheeks'. With the extended sense of 'bite', 'mouthful', cf. Suet. *Aug.* 76.2: *duas buccas manducavi,* Petron. 44.2 (with Smith 107): *non mehercules hodie buccam panis invenire potui.* It has this same meaning of 'bite' in 10.5.5 (*supra*). Cf. also Apic. 7.6.4: *buccella.* The term is infrequent in poetry and only used by the satirists; cf. Citroni 134 *ad* 1.41.13, *ThlL* 2.2226.25–30, *OLD s. v.* 3. *Placenta* is a loanword from the Greek (πλακοῦς; cf. Varro *Ling.* 5.107). According to the recipe handed down by Cato (cf. *Agr.* 76.3), it is a flat cake coated in honey. It was not only eaten but also used in sacrifices; cf. Hor. *Epist.* 1.10.11 and Mart. 9.9.18. Cf. J. André, *L' alimentation,* 212: 'La *placenta* est un gateau plat, mais épais, que l' on coupe en tranches et qui se sert enrobé de miel'. In Martial, cf. 3.77.3, 5.39.3, 6.75.1 (with Grewing 486), 11.31.8, 11.86.3. Cf. Hor. *Sat.* 2.8.24, Iuv. 11.59.

sordidam... mappam: proleptic use of the adjective, frequent in poetry (cf. K-St 2.1.239 § 64). Martial is playing with the double meaning of the adjective *sordidus,* which in its primary sense means 'dirty', 'greasy', in anticipation of the state in which the serviette will end up. Note, too, its metaphorical sense of 'avaricious', 'mean' (cf. *OLD s. v.* 8), since it is used to hoard all sorts of stolen treats. For the same play on meaning, cf. 7.32.6: *sordidus unctor.* For the phrase, cf. Hor. *Epist.* 1.5.22. *Mappa* (cf. Gr. χειρόμακτρον) is a Latin term of Punic origin according to Quintilian (cf. 1.5.57), and very frequent from Horace on. It is attested as far back as Cato (cf. Cato *Agr.* 11.5). The use of napkins was much as we know it today at elegant dinners; cf. Plin. *Nat.* 7.12, Petron. 32. Guests used to bring their own serviettes to the banquet and it was not uncommon for them to be used to wrap up the *apophoreta,* as here; cf. *supra.*

linit: ie, *perfundere, inducere*; cf. Verg. *Georg.* 4.99: *paribus lita corpora guttis,* Ov. *Medic.* 7: *auro sublimia tecta linuntur,* Mart. 4.39.7: *nec quae Callaico linuntur auro* (*ThlL* 7.2.1456.55–1457.24, *OLD s. v.* 3). See the equivalent use of

implere in Petron. 60. The use of the instrumental ablative with *linere* is unknown before Martial. Thereafter, the *ThlL* only offers one late occurrence in Ps. Rufin. *in Am* 7.7 sqq. 1091a (*ThlL* 7.2.1456.64–65).

uvae... ollares: this adjective was used to describe a type of grape preserved in pots; cf. Cato *Agr.* 7.2: *uvae in olla in vinaceis conduntur,* Hor. *Sat.* 2.4.71: *venucula convenit ollis,* Plin. *Nat.* 14.46: *in olla vinaceis conduntur,* Colum. 12.45.2–3: *de ollaribus uvis,* Stat. *Silv.* 4.9.42 (with Coleman 237). Cf. also Marcell. med. 35.23, Scrib. Larg. 104 (*ThlL* 9.2.569.16–20).

Punicorum... malorum: a type of fruit already mentioned in *Od.* 7.112–115. Cf. Varro *Ling.* 7.91: *in malo Punico,* Petron. 31.11: *cum granis Punici mali* (*ThlL* 6.2194.47, *OLD s. v.* 2). Cf. J. André, *Termes de couleur,* 198, *RE* 14.1.928–942 (Steier). *Malum* originally denotes the apple (cf. *ThlL* 8.208.47–71) and then by extension fruit in general, in which case it is usually qualified by an adjective (cf. *ThlL* 8.208.72–209.15).

excavatae... vulvae: 'sow's womb', a highly-prized dish among the Romans; cf. Hor. *Epist.* 1.15.41, Cels. 2.20.2, Pers. 6.73, Plin. *Nat.* 8.209, 11.210, Plin. *Epist.* 1.15.3, Mart. 13.56.2, Iuv. 11.81 (with Courtney 501), Apic. 2.3.1, 7.1.6. It was usually seasoned with aromatic herbs; cf. Ath. 3.58–59. Cf. J. André, *L'alimentation,* 138, J. Marquardt, *Privatleben,* 2.329. *Excavare* is a hapax in Martial. Here it refers to the state of the *vulva* after birth; cf. Hor. *Epist.* 1.15.41: *nil vulva pulchrius ampla,* Plin. *Nat.* 11.210: *vulva eiecto partu melior quam edito,* Plin. *Epist.* 1.15.3. The term is found from Varro and Cicero onwards, especially in the technical writers. With reference to *pars corporis,* cf. Plin. *Nat.* 10.204: *advolans ulcera eius rostro excavat.* For an erotic use, cf. *Priap.* 51.4: *usque curvos excavetur ad lumbos?* (*ThlL* 5.2.1204.77–79). Cf. J. N. Adams, *LSV,* 152.

lippa: a medical term strictly applied to the eyes when watering as a result of illness (cf. *ThlL* 7.2.1473.73). Here, in a daring metaphor exclusive to Martial, the adjective is applied to a piece of dripping, over-ripe fruit; cf. *ThlL* 7.2.1474.37. It is found another six times in Martial, but with its proper meaning; cf. 6.39.11, 6.78.2, 8.9.2, 8.59.2, 12.57.14, 12.59.9.

debilisque boletus: a term of Greek origin (βωλίτης), specifically denoting a highly-prized type of edible mushroom, preferable to the more mundane *fungus* (Cf. 3.60.5, Iuv. 5.146–147). The name has been connected with the town of Boletum in Spain, present-day Boltaña, famed for its mushrooms; cf. A. A. Imholtz Jr., "*Fungi* and Place-Names, the Origin of *Boletus*", *AJPh* 98 (1977) 71–76. It is not attested before Seneca, and in poetry is found only in Martial (fourteen times) and Juvenal (three times). Cf. Citroni 75 *ad* 1.20.2, Plin. *Nat.* 22.92, 29.103. Cf. J. André, *Termes de Botanique,* 55. Those of good quality have a proverbial tang; cf. Sen. *Nat.* 5.4.10. They were eaten raw (cf. Apic. 7.15.2), cooked (cf. Sen. *Nat.* 4.13.10) or with different sauces; cf. recipes in Apic. 7.15.4–6. Cf. *RE* 20.2.1378–1379 (Steier), J. André, *L'alimentation,* 43. Here *debilis* has negative connotations, with the sense of *languidus, imbecillus, virium expers*; cf. Stat. *Silv.* 4.9.34: *non lardum grave debilisve perna?* (*ThlL* 5.1.108.5–7).

mille... furtis: *mille* with indefinite value for a high number (= countless times); cf. Catull. 5.7, 35.8, 61.203, 113.3–4, Hor. *Epist.* 1.6.19, Prop. 3.5.5, Ov. *Am.* 1.3.15, 2.8.1, Pers. 5.52, Sen. *Phoen.* 153 (with Frank 122), Iuv. 16.43 (*ThlL* 8.980.69–79). It is not attested in high poetry before Virgil (cf. *Aen.* 7.653 [with Horsfall 429]). In Martial, cf. 5.22.9, 6.93.11 (with Grewing 588), 7.97.5, 11.31.3, 11.100.5. Consider the similar use of μυρίος in Greek; cf. *AP* 6.71.1 (Paul. Sil.), 7.150 (Leont. Schol.), 7.241.1–2 (Antip. Sid.), 7.410.5 (Dioscorid.) (with Galán Vioque 273), 9.34.1 (Antiphil.). Cf. Ed. Wölfflin, "*Sescenti, mille, centum, trecenti* als unbestimmte und runde Zahlen", *ALL* 9 (1896) 177–192 (especially 180–184), R. G. Kent, "Latin *Mille* and Certain Other Numerals", *TAPhA* 42 (1911) 69–89, B. Sprenger, *Zahlenmotive in der Epigrammatik und in verwandten Literaturgattungen alter und neuer Zeit* (Diss. Münster 1962) 67–73, Zorzetti, *EV* 3.787, H-Sz 211 § 113.

rosos... spondylos: '*vertebrae*'; cf. 2.37.2: *imbricemque porci. Spondylus* is a term adapted from the Greek, where the spelling varies between σφόνδυλος (in the Attic inscriptions) and σπόνδυλος, the form reflected in Latin. Thus, Columella writes *sphondilis* (cf. 8.16.7). This is the only instance of the term in poetry. Its original meaning is 'spinal column', from which, by analogy, it comes to mean 'mollusc shell' and, by metonymy, simply 'mollusc'. In the sense of 'mollusc', cf. Sen. *Epist.* 95.28, Colum. 8.16.7, Plin. *Nat.* 8.125, 32.21.2 (Forcellini 5.608 § 3).

tepenti... sinu: refers to a fold in the tunic above the knee which served to conceal a pocket used mainly to keep money; cf. Prop. 2.16.12 (with Enk[2] 234), Ov. *Am.* 1.10.18, Apul. *Met.* 8.28 (*OLD s. v.* 4a). Cf. J. Marquardt, *Privatleben,* 2.557–560, L. M. Wilson, *The Clothing of the Ancient Romans* (Baltimore 1938) 42. The capacity of this pocket is a symbol of avarice; cf. Sen. *Epist.* 74.6, 119.1, and see Mayor 131 *ad* Iuv. 1.88 (cf. also Courtney 103). Here it is used as an emergency larder. The same term is also applied to a broad clay container used for storing milk and other dairy products; cf. Varro *Ling.* 5.123, Colum. 7.8.2, Verg. *Ecl.* 7.33 (with Clausen 225). In the early period it was also used to carry wine to the table. In 3.58.20 the farmer uses it to carry food to his pigs. Cf. *RE* 3a.260 (Hug). It is described as warm (*tepens*) either because of the contact with body heat or because of the food contained in it. Cf. 2.37.7: *madente mappa.* The expression is Ovidian; cf. *Ars* 2.360, 2.212, 2.622, *Rem.* 354, *Epist.* 3.114, *Fast.* 4.522. Cf. also Mart. 8.59.8, *Priap.* 9.6, 83.3.

devorato: a verb avoided in prose, except for technical medical treatises, and in elevated poetry. It is not attested in Lucretius, Virgil, Horace, Tibullus, Propertius, Lucan, Statius or Silius. It is found in Ovid (four times), Phaedrus (twice), Catullus (twice) and Lucilius (once). In Martial, three times (cf. also 1.96.12 [with Citroni 296–297] and 5.4.2). In the strict sense, it is applied to animals eating. It is used of human beings sarcastically or hyperbolically; cf. Petron. 44: *asse panem quem emisses, non potuisses cum altero devorare* (*ThlL* 5.1.873.41–43).

turturem: featured among the most highly-prized foods; cf. Plaut. *Most.* 44, Iuv. 6.38, Petron. 70.2, Apic. 6.3. In Martial, cf. 3.60, 3.82, 13.53. Cf. J. André, *L' alimentation,* 121, *Noms d' oiseaux,* 158, M. Puig Rodríguez-Escalona, "Acerca de *turtur* y *passer*", in A. M. Aldama, ed., *De Roma al Siglo XX* (Madrid 1996) 1.109–118.

longa... dextra: in the figurative sense, from the idea of 'having a long reach', the expression is often used to refer to great control or power; cf. Ov. *Epist.* 17.166: *an nescis longas regibus esse manus?* Sen. *Epist.* 82.5: *Non habet, ut putamus, fortuna longas manus.* Cf. also Hdt. 8.140: καὶ γὰρ δύναμις ὑπὲρ ἄνθρωπον ἡ βασιλέος ἐστὶ καὶ χεὶρ ὑπερμήκης. Cf. A. Otto, *Sprichwörter,* 210 § 1037, R. Tosi, *Dizionario,* 474 § 1017. Martial uses it to refer to the extent of the glutton's reach, parodically using the expression as often applied to kings. This is a colloquial usage which has been handed down to the Romance languages. In Spanish, for example, cf. the popular expression 'tener mano larga'. *Longus* has a certain proleptic value, ie, 'the hand which stretches out to reach the food'.

nec: for the placing of *nec* in fourth position, cf. Prop. 2.6.3, 4.11.94. The postpositioning of conjunctions is a regular feature of poetry, though not so in fourth place; cf. Catull. 66.65, Tib. 3.5.29, Verg. *Ecl.* 1.14, *Aen.* 5.733.

analecta: a term adapted from the Greek, where it is not attested (cf. ἀναλέκτης), denoting the slave in charge of collecting the crumbs from the floor. Previously another slave, usually called *scoparius,* had swept up the food dropped by diners. It was a degrading job, and one which Martial makes fun of in 14.82 (with Leary 140–141). Apart from Martial, it is found with a transferred meaning in Latin only in Sen. *Epist.* 27.7: *suasit illi... ut grammaticos haberet analectas.* (*ThlL* 2.15.54). On this *servus,* cf. Hor. *Sat.* 2.8.11–13: *alter / sublegit quodcumque iaceret inutile quodque / posset cenantis offendere,* Petron. 34.3: *insecutus est lecticarius argentumque inter reliqua purgamenta scopis coepit everrere,* 73.6: *tum Trimalchio 'amici,' inquit 'hodie servus meus barbatoriam fecit, homo praefiscini frugi et micarius',* and Sen. *Epist.* 47.5: *Alius reliquias temulentorum subditus colligit.* Cf. J. Marquardt, *Privatleben,* 1.148, J. H. D'Arms, "Slaves at Roman Convivia", in W. J. Slater, ed., *Dining in a Classical Context* (Michigan 1991) 173. For Greek and Roman table customs, cf. G. Hagenow, "Der nichtausgekehrte Speisesaal", *RhM* 121 (1978) 260–275.

canes: dogs used to feed on the leftovers thrown to them from the table, especially scraps of bread; cf. Ar. *Eq.* 415–416: Ἀπομαγδαλιὰς ὥσπερ κύων; Ὦ παμπόνησε, πῶς οὖν κυνὸς βορὰν σιτούμενος μαχεῖ σὺ κυνοκεφάλῳ; Philostr. *VA* 1.19.3. Cf. also Iuv. 5.11: *sordes farris mordere canini?*

esculenta: this term is not attested in poetry before Martial, and later not until Sidonius Apollinaris (two instances: *Carm.* 12.6, 9.110). In Martial, only here. In prose, cf. Varro *frg. Non.* 108.22, Cic. *ND* 2.124, 2.141, Colum. 11.3.50, 9.14.3(6), Plin. *Nat.* 8.219, 10.28 (*ThlL* 5.2.859.34–860.8). Cf. E. Ernout, *Adjectives,* 90–91, though this example is not quoted.

gulae: strictly refers to the inner part of the throat and is almost synonymous with *guttur* (cf. *ThlL* 6.2.2354.77), but it is regularly used metaphorically for 'excessive hunger', *voracitas*; cf. 1.20.3, 5.50.6, 5.70.5, 11.86.6, 13.62.2 (*ThlL* 6.2.2356.5).

lagonam: a colloquial and prosaic term, from the Greek (λάγυνος), with various spellings; cf. *ThlL* 7.2.894.11–13, Ernout-Meillet *s. v.* 338. It is comparatively frequent in Martial (sixteen occurrences) (cf. three examples in Horace, two in Persius and five in Juvenal). For a detailed description, cf. *AP* 5.135.1–2: Στρογγύλη, εὐτόρνευτε, μονούατε, μακροτράχηλε, / ὑψαύχην, στεινῷ φθεγγομένη στόματι, and 6.248 (Marc. Arg.):

Κύπριδι κεῖσο, λάγυνε μεθυσφαλές, αὐτίκα δῶρον
κεῖσο, κασιγνήτη νεκταρέης κύλικος,
βακχιάς, ὑγρόφθογγε, συνέστιε δαιτὸς ἑίσης,
στειναύχην ψήφου συμβολικῆς θύγατερ,
θνητοῖς αὐτοδίδακτε διήκονε, μύστι φιλούντων
ἡδίστη, δείπνων ὅπλον ἑτοιμότατον·
εἴης ἐκ Μάρκου γέρας ἀγλαόν, ὅς σέ, φίλοινε,
ἤνεσεν, ἀρχαίην σύμπλανον ἀνθέμενος.

In Martial, as a recipient made of metal, clay or glass, usually for wine, cf. 4.69.3, 6.89.4 (with Grewing 566–567), 9.87.7, 10.48.19, 12.82.11. Cf. also 4.46.9, 7.53.6, 13.120 and 14.116. Cf. W. Hilgers, *Lateinische Gefäßnamen*, 61–65, 203–205, K. D. White, *Farm Equipment of the Roman World* (Cambridge 1975) 161–163.

mixto... vino: in antiquity, wine used to be drunk mixed with water. The proportions were ritually established at the beginning of the dinner or banquet. The practice of mixing wine with water is attested as far back as Mycenean times, since the form *ka-ra-te-ra* is found on a tablet (MY Ue 611, M. Ventris, J. Chadwick, *Documents in Mycenean Greek. 300 selected tablets from Knossos, Pylos and Mycenae, with commentary and vocabulary* [Cambridge, 1973] n° 234). There are numerous references to this ritual, symposial practice; cf. E. *Io.* 1032–1033: δείπνων ὅταν λήγωσι καὶ σπονδὰς θεοῖς / μέλλωσι λείβειν... , Ar. *Eq.* 85, 105–106, Pl. *Smp.* 176a, Theopomp. Com. 76, Nicostr. Com. 20, Antiph. 137, D. S. 4.3.4). Drinking wine neat was characteristic of barbarians (Anacr. 356b.3: Σκυθικὴν πόσιν, Hdt. 1.207.6, 6.84, Pl. *Lg.* 637a, Ar. *Ach.* 73–75, X. *An.* 4.5.27) and is hardly mentioned, except in comic contexts (Ar. *Ach.* 1229, *Eq.* 85, *Ec.* 1123, Men. *frg.* 443 K.-T., Ath. 6.246a; cf. *RE* 4.1 [1900] 610–619 [Mau] [*s. u. Comissatio*]). Only in the toast ἀγαθοῦ δαίμονος (cf. Alexis *frg.* 244 K) and in toasts to lovers was wine generally drunk unmixed (cf. Theoc. 2.152, 14.18, *AP* 12.168 [Posidipp.], 5.199 [Hedyl.], 11.28.3–4 [Marc. Arg.], 5.12.1–2 [Rufin.], 5.136.2, 5.137). This practice was more widespread in Rome than in Greece; cf. W. Younger, *Gods, Men and Wine* (London 1966) 205. The Romans usually added warm water to tone down their wine; cf. Verg. *Georg.* 1.9, Plin. *Nat.* 20.40.2. Cf. Hor. *Sat.* 2.4.19: *mixto... Falerno*, Mart. 1.11.3–4, 3.57.2: *cum peterem mixtum, vendidit ille merum* (*ThlL* 8.1086.61–1087.14, 1092.10–

23). Cf. Mayor 255 *ad* Iuv. 5.63, K. M. D. Dunbabin, "Wine and Water at the Roman *Conuiuium*", *JRS* 6 (1993) 116–141, and also her "Scenes from the Roman *Conuiuium*: *Frigida non derit, non derit calda petenti* (Martial xiv. 105)", in O. Murray, M. Tecusan, eds., *In vino Veritas* (London 1995) 252–265. For wine in Martial, cf. T. J. Leary, *G&R* 46 (1999) 34–41. Shackleton Bailey ingeniously proposes to interpret it as a reference to the wine obtained by the *scurra* by mixing the dregs from different glasses; cf. *Loeb*, 91, note c.

ad pedes: strictly refers to the position of the amphora at the glutton's feet, but also recalls a type of slave whose job it was to position himself at the feet of his master to pick up the scraps of food falling from the table; cf. Cic. *Att.* 8.5.1, *CIL* 6.4001: *Anthus Liviae puer a pedibus*, Sen. *Ben.* 3.27.1: *servus, qui cenanti ad pedes steterat*, *Epist.* 27.6, Suet. *Cal.* 26, Petron. 58.64. Cf. *RE* 4.1.1207.49 *s. v. convivium* (Mau), J. Marquardt, *Privatleben*, 1.148. Martial calls slaves of this kind *pedum turba*; cf. 3.82. For the scene, cf. *AP* 11.207.3–4 (Lucill.): πλὴν μετὰ τοῦ κοφίνου τοῦ πρὸς πόδας αὔριον ἔρχου, / πρίσματα καὶ σπόγγον καὶ σαρὸν εὐθὺς ἔχων.

ll. 20–23 Final *aprosdóketon*: the intention of the glutton is none other than to obtain a peculiar *sportula* in cash, by selling what he has carried off from the dinner.

per ducentas... scalas: there is no need to understand an exceptional use of *scala* to refer hyperbolically to each of the steps on a staircase, as is clear from *OLD s. v.* (cf. also A. Wotschitzky, "Hochhäuser im antiken Rom", in *Natalicium Carolo Jax oblatum, Innsbrucker Beiträge zur Kulturwissenschaft* 3 [1995] 151–158), but simply a general hyperbolic use, in keeping with the tone of the epigram. Normally *scala* refers to the flights in a staircase, and is therefore used to indicate the height of a storey in the *insulae*, as in 1.117.7 (with Citroni 357). *Ducenta* is used hyperbolically to refer to the excessive number of steps that have to be climbed to reach the top floor or attic where the glutton takes refuge. Cf. Plaut. *Asin.* 276, *Truc.* 341, Catull. 37.7, Hor. *Sat.* 1.3.11 (*ThlL* 5.1.2134.50). See also, for example, Ov. *Met.* 5.208–209 (with Haupt Ehwald-von Albrecht 1.264): *bis centum... / ... bis centum.* If taken literally it would point to at least six or seven storeys; cf. Courtney 181 *ad* Iuv. 3.198. On the *insulae* in Rome, cf. A. G. McKay, *Houses, Villas and Palaces in the Roman World* (London 1975).

domum tulit: a frequent expression in poetry; cf. Cic. *Font.* 3, Varro *Men.* 218.4, Verg. *Georg.* 4.10, *Aen.* 2.756, 7.492, Ov. *Met.* 12.354, Pers. 1.75. In Martial, cf. 2.37.8, 10.80.4 (*ThlL* 5.1.1960.22–25).

seque... clusit: this reflexive use with the personal pronoun expressed is first attested in Sen. *Dial.* 9.4.4: *nos non unius urbis moenibus clusimus.* In poetry, see Stat. *Theb.* 8.701, Sil. 6.451, 12.13 (*ThlL* 3.1311.78). Pure reflexive uses (ie, without pronoun) are first found in Verg. *Aen.* 12.893 (*ThlL* 3.1312.12).

obserata: a hapax in Martial. *Obserare* refers, strictly speaking, to closed doors; cf. *ThlL* 9.2.190.34. As a metonym, in the sense of *spatia claudere*, cf.,

in poetry, Prop. 4.11.8. It is more frequent in prose; cf. Liv. 5.41.7, Val. Max. 4.8 *ext.* 2, Curt. 10.7.16, Apul. *Met.* 3.28 (*ThlL* 9.2.190.73).

cella: polysemous term denoting rooms which are isolated and out of the way, either because of their sacred nature (*cellae templorum* [*OLD s. v.* 2]) or their squalor, as here [*OLD s. v.* 3]. In the sense of *pauperis angustum cubiculum*, apart from one example in early comedy (cf. Ter. *Adel.* 552), in poetry it is only found in Martial (cf. 3.30.3, 8.14.5) and Juvenal (cf. 7.28). On the *cellae* of the poor, cf. Sen. *Epist.* 18.5, *Dial.* 9.8.4, Mart. 3.48, 8.14 (*ThlL* 3.759.54–70).

ille: can be taken simply as a pleonastic use of the pronoun *ille*, characteristic of poetic language (cf. Lucr. 5.658; cf. K-St 2.1.626 § 118, Bassols 1.207 § 197), or as an example of laudatory *ille*, half-way between a value approaching the anaphoric *is*, with the extended pregnant meaning of 'well-known', 'famous', and a use as an element of substantivization (cf. E. Löfstedt, *Syntactica*, 1.361, J. Wackernagel 1.274, H-Sz 191 § 106). For *ille* referring to what has gone immediately before, cf. Bömer[2] 72 *ad* Ov. *Met.* 4.178, *ThlL* 7.1343.18–28.

21

The beginning of a cycle of three epigrams commemorating the birth of Lucan, probably composed on the request of his widow, Argentaria Polla, as is the case of Stat. *Silv.* 2.7 (cf. especially Stat. *Silv.* 2 *praef.*; cf. K. Barwick, *Philologus* 102 [1958] 296, V. Buchheit, *Philologus* 105 [1961] 92, P. White, *HSPh* 79 [1975] 280–286).

V. Buchheit suggested that Polla commissioned from Martial and Statius, and perhaps other poets of the time, a number of poems commemorating the 50th anniversary of Lucan's birth (cf. *Hermes* 8 [1960] 231, n. 3), which would date the composition of this cycle around the year 89. However, if this were so, Martial or Statius would probably have mentioned the fact in their compositions. Cf. Van Dam 455 *ad* Stat. *Silv.* 2.7.

The three poems form a group, as the poet makes clear by means of thematic and verbal correspondences (cf. *dies – lux – luce*; *dedit – dedisset*), the use of a single form -two elegiac distichs- and, above all, the ring structure in the endings of the three epigrams, with *variatio* in the dedicatees, the first and last being addressed to Argentaria Polla, the poet's widow, and the second to the poet himself. Each poem has its own theme: 21, life determined by destiny (birth and death), 22, poetic inspiration, and 23, the poet's works. Cf. V. Buchheit, *Philologus* 105 (1961) 90 and 94, K. Barwick, *Philologus* 102 (1958) 296, Vollmer 7 and H. Berends, *Die Anordnung in Martials Gedichtbüchern I–XII* (Jena 1932) 33. For J. M. Giegengack (cf. *Significant Names*, 44–45), there is continual play in the three poems with light and shade, with Lucan representing light, in etymological wordplay with his name.

Given the subject-matter, this cycle belongs to the genre known to hellenistic Greek rhetoricians as λόγος γενεθλιακός (cf. [D. H.] *Rh.* 2.266–269, Men. Rh. 2.412). In Greece it was frequent for the *carmina natalicia*, ie, those celebrating the birthday of the subject of the poem, to be composed in epigram form; cf. *AP* 6.321 (Leon.), 6.325, 6.329, 9.349, 9.353, Call. *frg.* 202. Latin literature has several examples of this genre (cf. Prop. 3.10, Tib. 1.7, 2.2, Pers. 2, Stat. *Silv.* 2.7, Ov. *Trist.* 3.13, 5.5. In Martial, cf. 3.6, 4.1, 5.84, 8.64, 9.39, 9.52, 10.87, 10.92, 12.60), although the term *genethliacon* is not attested in Latin until Statius; cf. *Silv.* 2 *praef.* 23–24: *cludit / volumen genethliacon Lucani*, 2.7 (*lemm.*).

The commemoration of Lucan's birthday, in these poems of Martial and Statius, is the only preserved testimony of γενεθλιακά dedicated to someone already dead, although the celebration of the birthdays of illustrious ancestors was habitual practice in antiquity (cf. J. Guillén, *Urbs Roma*, 3.84). Consider, for instance, Silius Italicus' commemoration of the birthday of Virgil, as mentioned by Pliny (cf. *Epist.* 3.7.8). Cf. further evidence in Van Dam 451 *intr.* *ad* Stat. *Silv.* 2.7.

These three epigrams, together with certain others, recall the atmosphere of stoicism in which the poet lived during his early years in Rome; cf. 1.13, 7.44, 7.45, 10.64. Cf. A. G. Carrington, in D. R. Dudley, *Neronians and Flavians. Silver Latin* (London 1972) 1.247.

Martial also mentions Lucan in 1.61.7 (with Citroni 203): *unicum... Lucanum.* See also the words which Martial places in Lucan's mouth concerning his own publishing success in 14.194.

There has been some debate about the relationship between the epigrams of Martial celebrating Lucan's birthday and the poem by Statius on the same topic (*Silv.* 2.7). The date of composition of these poems coincides, since the second book of the *Silvae,* whether it was published together with books 1 and 3 (on this, cf. Laguna 8–11) or separately (cf. Van Dam 3–5), appeared around the years 92/3 or 93/4 (cf. A. Hardie, *Statius and the Silvae: Poets, Patrons and Epideixis in the Graeco-Roman World* [Liverpool 1983] 64). The undoubted similarities are due to the common subject-matter and the fact that both were a response to a request from the widow, as a result of which both poets combine a recollection of Lucan's qualities as a poet with praise for the faithfulness of his widow. Heuvel here sees one poet correcting the other, within the framework of the rivalry which he argues existed between the two (cf. H. Heuvel, *Mnemosyne* 4 [1937] 299–330).

In this first epigram in the cycle, the poet celebrates the birthday of Lucan and censures the emperor Nero, who ordered his suicide. Martial devotes a distich to each of these points, the poem presenting a two-fold structure: the first distich commemorates the poet's birth, while the second establishes a contrast between his death and the person responsible for it, Nero.

The poet addresses Argentaria Polla, Lucan's widow, possibly the granddaughter of the Greek rhetorician Argentarius, famed for his declamations in Latin (cf. Sen. *Contr.* 9.3.12), some of his epigrams being preserved in the *Greek Anthology* (cf. *PIR*² A 756, S. G. P. Small, "Marcus Argentarius: a Poet of the *Greek Anthology*", *YCS* 12 [1951] 65–145, J. P. Sullivan, *Unexpected Classic,* 40). R. G. M. Nisbet ("Felicitas at Surrentum (Stat. *Silv.* 2.2)", *JRS* 68 [1978] 10) argued for identifying Lucan's widow with Polla Felicis, a woman of Epicurean tendencies (cf. Van Dam 454 for scholars who argued for and against this theory before Nisbet). Polla was a patron of poets; cf. 10.64.1, Stat. *Silv.* 2 *praef.* 24–26. On the basis of a passage of the late author Sidonius Apollinaris (cf. *Carm.* 23.165–166: *Quid quos duplicibus iugata taedis / Argentaria Polla dat poetas?*) the question of whether Polla subsequently married Statius has been discussed (on this point, cf. Van Dam 454–455 *intr. ad* Stat. *Silv.* 2.7).

Polla is later addressed by Martial in 10.64 as a reader of his poetry.

Bibliography: D. Martin, *CJ* 34 (1939) 467–468, V. Buchheit, *Hermes* 8 (1960) 231–249, V. Buchheit, *Philologus* 105 (1961) 90–96, J. M. Giegengack, *Significant Names,* 43–45, Van Dam 450–506 *ad* Stat. *Silv.* 2.7, R. G. M. Nisbet, "Felicitas at Surrentum", *JRS* 68 (1978) 1–11, Ch. Henriksén, "Martial und Statius", in

F. Grewing, *Totus notus in orbe*, 99–101. On Martial and Lucan, cf. V. J. Herrero Llorente, *Emerita* 27 (1955) 21–22, R. B. Steele, "Lucan's Pharsalia", *AJPh* 45 (1924) 314, R. Reggiani, "Osservazione su Livio, Sallustio e Lucano in tre epigrammi di Marziale (14, 190, 191, 194)", *Vichiana* 5 (1976) 133–138, Mª C. de Castro-Maia de Sousa Pimentel, *Euphrosyne* 22 (1994) 83–85. On the *genethliaca*: T. C. Burgess, *Epideictic Literature*, 142–146, F. Cairns, *Generic Composition*, 112–113, Fedeli[3] 336–338 *ad* Prop. 3.10, E. Cesareo, *Il carme natalizio nella poesia latina* (Palermo 1929) (cf. especially "I carmi di Persio, Stazio e Marziale", 134–152; on this cycle of poems, cf. 135), F. Cairns, "Propertius 3.10 and Roman Birthdays", *Hermes* 99 (1971) 149–155, *RE* 7.1, 1142–1149 (Schmidt), W. Schmidt, *Geburstag in Altertum* (Giessen 1908) 21–31, Murgatroyd 336–338 *ad* Tib. 1.7.

ll. 1–2 The poet celebrates the arrival of Lucan's birthday. The day on which the poet was born is seen as being actively responsible for the birth. Cf. the same image in [Tib.] 3.11.1: *qui mihi te, Cerinthe, dies dedit*, and cf. 7.22.3. For this idea of the day being actively responsible for what happens during it, see Tib. 1.7.3–4. The figure is relatively uncommon; cf. Pi. *P.* 9.68, S. *Ai.* 131, Prop. 1.13.25, Hor. *Carm.* 3.8.9–10.

Haec... illa dies: in the same metrical position in 7.69.1, 9.49.1 (with Henriksén[2] 14), 9.76.1, Enn. *frg. var.* 19. For the expression, cf. Ov. *Fast.* 6.713, *Trist.* 5.3.1, [Ov.] *Epist.* 15.193, Lucan. 7.254, Stat. *Silv.* 1.2.241. *Dies* in the pregnant sense of 'date', 'important day'; cf. *OLD s. v.* 6. Mention of the day of birth is a topos in the *genethliaca*; cf. Ov. *Fast.* 2.195, 2.429, 4.379, 6.713, *Am.* 3.12.1, *Trist.* 5.3.1, Pers. 2.1, Stat. *Silv.* 2.7.1 (with Van Dam 456). Cf. E. Siedschlag, *Form von Martials Epigrammen*, 8, V. Buchheit, *Philologus* 105 (1961) 91. *Dies* is found in both feminine and masculine. The distribution between the two follows no rules, although in poetry a distinction is often made for metrical reasons; cf. Austin[2] 147 *ad* Verg. *Aen.* 2.324, 69–70 *ad* 4.169 (with bibliography). Cf. E. Fraenkel, "Das Geschlecht von *dies*", *Glotta* 8 (1917) 24–68 (= *Kleine Beiträge zur klassische Philol.* 1.[1964] 27–72), P. Kretschmer, "Die Ursache des Geschlechtswechsels von *dies*", *Glotta* 8 (1917) 68–70, and cf. the table of usage in *ThlL* 5.1024.5–46, according to which all the poets show preference for the masculine except Ovid (44 masc. / 105 fem.) and Statius (34 / 47). In Martial, twenty-four times in the masculine and six in the feminine. Cf. Van Dam 181–182 *ad* Stat. *Silv.* 2.1.222–226.

magni... conscia partus: *conscius*, as usual, with the objective genitive expressing the object of awareness; cf. Ter. *Phorm.* 156, Cic. *Ver.* 5.160 (*ThlL* 4.370.69–371.30). It is also constructed with an absolute value; cf. Prop. 1.12.2, 2.13.42, Cic. *Cael.* 60, and with the dative; cf. examples in Smith 337 *ad* Tib. 1.7.48. In Martial always with the genitive; cf. 4.25.2, 6.10.9 (with Grewing 125), 9.20.2, 9.26.7, 14.39.1. Qualifying *dies* again, in Sen. *Oed.* 1001: *conscium evasi diem, Phoen.* 9: *noxae conscium nostrae diem.* The expression with *nox* is more frequent; cf. Ov. *Met.* 6.588, 13.15, Val. Fl. 3.211, Sil. 9.180, Stat. *Ach.* 1.926. For *conscius* in this sense of 'witness', cf. Tib. 1.8.3 (with Smith 341, Murgatroyd 236), Prop. 1.10.2, Sen. *Thy.* 632, Val. Fl. 1.5.

partus: usually refers to animals, as in Verg. *Georg.* 1.278: *partu... nefando.* In Martial, with reference to the young of animals, cf. *Epigr.* 14(12).3, and 16(14).3. In reference to human beings, cf. Lucr. 4.1229, 4.1253, Cic. *Fin.* 1.12 (*ThlL* 10.1.540.7–44). In the same sense as here, cf. 12.21.7: *peregrini gloria partus.* Cf. Sil. 3.87: *tanti... gloria partus.*

ll. 3–4 The poet laments the death of Lucan, who was sentenced by Nero to commit suicide for his part in the conspiracy of the Pisones (cf. *infra*).

Heu!: interjection expressing grief or affliction, characteristic of elevated language, notwithstanding its presence in Plautus (cf. *Pseud.* 1320) and Petronius (cf. 42.4, 64.3). Cf. J. B. Hofmann, *Latín familiar,* 19 § 14, Grassmann, *Epoden,* 99, Lyne 212–213 *ad Ciris* 264, McKeown 134 *ad* Ov. *Am.* 1.6.22. Cf. *ad* 7.47.3. It is extremely rare in prose (*ThlL* 6.2672.12).

Nero crudelis: Lucan was forced to commit suicide under Nero's orders in the year 65, at the age of 26, because of his involvement in the conspiracy of the Pisones; cf. Tac. *Ann.* 15.70. Cf. *RE* 1.2229–2230 (F. Marx). By the time of Domitian, Nero's memory was cursed (cf. Stat. *Silv.* 2.7.58, but cf. *contra* Szelest, *infra ad* 7.34). For the commonplace of the *invectiva in Neronem,* cf. Stat. *Silv.* 2.7.58, 2.7.100, 4.3.8, 5.2.33, and cf. G. Brugnoli, "Cultura e propaganda nella restaurazione dell' età Flaviana", *AFFL* 1 (1963/64) 5–36, H. Szelest, *Eos* 62 (1974) 108–113.

nullaque... umbra: in Roman religion the term *umbrae* was applied to the spirits or ghosts of the dead; cf. *OLD s. v.* 7, Forcellini 6.386 § 12. The position, at the end of the hexameter, is the usual one in Martial: of twenty-two examples in his work, only one (cf. 5.20.9) is not in this position (cf. Citroni 121 *ad* 1.36.5). Cf. *ad* 7.40.3. Formally this is an ablative of cause, which frequently depends on perfect participles; cf. Bassols 1.144 § 130, K-St 2.1.396 § 81, H-Sz 134 § 82.

debuit... non licuisse tibi: Nero boasted of having enjoyed greater licence than any other emperor; cf. Suet. *Nero* 37: *negavit quemquam principum scisse quid sibi liceret.* For the expression, cf. 4.44.8: *nec superi vellent hoc licuisse sibi.*

The poet again commemorates the day of Lucan's birth, stressing the cult aspects of the celebration (cf. *infra ad v.* 2). It is also specified in Statius that the commemoration of Lucan's birthday included a religious ritual; cf. *Silv.* 2.7.1–23, an invitation to a rite, clearly at the behest of Polla; cf. l. 120: *vocante Polla.*

The carrying-out of sacrifices in thanksgiving for the coming of another birthday is a typical element in Latin. Birthday celebrations in Rome had a markedly religious character. Cf. Tib. 2.2.2, Ov. *Trist.* 5.5.5, *Ib.* 595–596; in the same context of the birthday of Lucan, cf. Stat. *Silv.* 2.7.19: *favete linguis.*

There is a two-part structure, as in the previous epigram: the first distich celebrates the arrival of the day which saw Lucan born and calls on the Muses of poetry to look kindly on the sacrifices to be held in his honour; the second presents a poetic reference to the poet's native land.

Lucan is directly addressed in the vocative (cf. l. 3).

ll. 1–2

Vatis Apollinei: for the phrase, again at the beginning of a line, cf. Ov. *Met.* 11.8: *vatis Apollinei vocalia misit in ora* (ie, *Orphei*). *Vates,* a grand term, is the Augustan term par excellence to denote the poet, referring essentially to his role as priest of the Muses and intermediary between them and his fellow men; cf. Varro *Ling.* 7.36. The tittle is an honorific one; cf. Tac. *Dial.* 7.36. For this use, cf. J. K. Newman, *The Concept of vates in Augustan Poetry* (Bruxelles 1967) 99, Jahn 76 *ad* Pers. *prol.* 7, Bömer 10–11 *ad* Ov. *Fast.* 1.25, Nisbet-Hubbard 15 *ad* Hor. *Carm.* 1.1.35, Forcellini 6.253 § 2, *OLD s. v.* 2a. See also E. Bickel, "*Vates* bei Varro und Vergil", *RhM* 94 (1951) 257–314, D. O'Higgins, "Lucan as *Vates*", *CA* 7 (1988) 208–226, C. Ahern, "Ovid as *Vates* in the Proem to the *Ars Amatoria*", *CPh* 85 (1990) 44–48. Among the silver-age poets it had lost much of the religious aura with which it was invested by the Augustan poets (cf. McKeown 16 *ad* Ov. *Am.* 1.1.6, McKeown[2] 22 *ad* Ov. *Am.* 2.1.33, and P. R. Hardie, *Virgil's Aeneid: cosmos and imperium* [Oxford 1986] 16–17). The epithet *Apollineus* is applied to Lucan because Apollo, coryphaeus of the Muses, is responsible along with them for poetic inspiration, so much so that poets simply repeat the words which the god inspires in them; cf. E. *Med.* 426 (referring to Apollo): Φοῖβος, ἁγήτωϱ μελέων, Prop. 4.1.133: *tibi pauca suo de carmine dictat Apollo,* [Tib.] 3.7.178: *ipse mihi non si praescribat carmina Phoebus.* Cf. *ad* 7.23.1. It is an adjective belonging to the elevated poetic genres, and one coined by Ovid, who uses it eight times, though never in his amatory work. Influenced by Ovid, Statius uses it in his epic work five times, but only once in the *Silvae* (cf. 5.1.26). It is also found in *Epic. Drusi* 459. In Martial, cf. 10.12.1 (*ThlL* 1.248.77–249.6).

magno memorabilis ortu: the same metrical line-ending in Sil. 14.194–195: *Messena... / ... Osco memorabilis ortu.* For *ortus* meaning the birth of human beings, cf. *ThlL* 9.2.1068.71. Note the *variatio* with 7.21.1: *partus.* This is probably a case of enallage from the frequent expression *magnus et memorabilis*; cf. Verg. *Aen.* 4.94 (with Pease 164), Lucan. 4.496, Ter. *Haut.* 314, Liv. 39.51.10, Tac. *Agr.* 28.1, Ov. *Met.* 10.608. *Magnus* in the extended sense of *gravis*, ie 'important'; cf. *ThlL* 8.133.22.

lux: common poetic metonym for *dies*; cf. 3.6.2. Cf. Catull. 107.6, Hor. *Sat.* 1.5.39. Rarely found in prose; cf. *ThlL* 7.2.1911.26–50, *OLD s. v.* 5. Cf. a similar use of φέγγος (cf. Pi. *P.* 4.111, Sosiph. *frg.* 3, A. *A.* 602, 1577, S. *Ai.* 673, *Tr.* 1144, E. *Or.* 954, *Hec.* 32, *Tro.* 850) and φάος (cf. Hes. *Th.* 652, B. 5.61 S.-M.). This metonym is used especially with reference to a festive day; cf., for *dies natalis*, Hor. *Carm.* 4.11.17–20, Ov. *Ib.* 217, Gell. 19.9.1, Apul. *Apol.* 9. On the need to express the actual day of the birthday being commemorated in the γενεθλιακά, cf. *ad* 7.21.1. For the name of the one receiving the tribute expressed in the genitive, dependent on *dies*, in this case *lux*, cf. 4.1.1: *Caesaris alma dies*, Stat. *Silv.* 2.7.1 (with Van Dam 456): *Lucani proprium diem.* Cf. also Vollmer 375 *ad* Stat. *Silv.* 2.7.20.

redit: this use of the verb *redere* to express the arrival of a given date corresponds to a circular conception of the passing of time, habitual in the ancient world, which envisaged the years as following on from each other in a circle. Cf. the expression *redeuntibus annis* (Lucr. 1.311, Verg. *Aen.* 8.47 [*OLD s. v.* 9a and b]).

Aonidum turba: ie, the Muses, inspirers of poetry; cf. *ad* 7.8.1. See also H. Konishi, "Muse, goddess of Literacy", *LCM* 18.8 (1983) 116–121. The Aones were a Boeotian tribe, defeated by Cadmus; cf. Paus. 9.5.1, Str. 9.2.3. *Aonides* is used as a solemn poetic epithet for the Muses because of their Boeotian origins. It is first attested in Ovid; cf. *Met.* 5.333 (with Bömer² 311), 6.2. Cf. Sil. 11.462–463, 12.408, Stat. *Theb.* 4.183, *Silv.* 1.2.247, 5.3.122, Iuv. 7.59 (*ThlL* 2.205.1–7). In the singular (*Aonis, -idis*) it is found only in Statius; cf. *Theb.* 6.16, 7.730. Their presence is invoked because it is the birthday of a poet. The motif is found previously in Prop. 3.10, and cf. also Stat. *Silv.* 2.7.1–23 (with Van Dam 452). The invocation to the Muses replaces the call to the *genius* of the person receiving the tribute, a characteristic feature of the *genethliaca.* For F. Cairns, the Muses are not related to the genre of the *genethliaca*; rather, their presence in Prop. 3.10 simply stresses the fact that the author is a poet (cf. "Propertius 3.10 and Roman Birthdays", *Hermes* 99 [1971] 154). Statius also calls on the Muses to look kindly on Lucan's birthday celebrations; cf. Stat. *Silv.* 2.7.20 (with Van Dam 464): *vestra est ista dies, favete, Musae.* The combination here of the solemn *Aonidum* with the pejorative *turba* carries no element of irony; cf. 1.3.4 (with Citroni 26): *nimium Martia turba sapit.* See also Hor. *Carm.* 1.1.7: *turba Quiritium*, and Iuv. 10.73: *turba Remi*, 13.46–48, Stat. *Silv.* 3.1.108–109 (with Laguna 165): *deorum / turba.*

favete sacris: typical of the formulaic language of religious invocations; cf. G. Appel, *Rom. precat.*, 124: *hac forma deus admonetur, ut libenter ad precantem veniat, lenis indulgensque preces audiat, liberaliter benigneque ferat auxilium,* 187, Latte, *Religionsgeschichte,* 386, 8 (with bibliography), Bömer 15 *ad* Ov. *Fast.* 1.71, McKeown[2] 289 *ad* Ov. *Am.* 2.13.21, and cf. Verg. *Ecl.* 4.10, *Georg.* 1.18, Ov. *Epist.* 18.61, Sen. *Phaed.* 423 (*ThlL* 6.1.373.47–374.13, *OLD s. v.* 1b). The poet begs the Muses to be propitious. It makes no sense to understand here the other meaning this verb can have in ritual contexts, ie 'to hold silence'; cf. 10.87.3, Hor. *Carm.* 3.1.2–4 (*ThlL* 6.1.376.78–377.21). The proper formula is *favete linguis* (Gr. εὐφημέω) (cf. Cic. *Div.* 2.83 [cf. 1.102], Sen. *Dial.* 7.26.7, Plin. *Nat.* 28.11). For the double meaning of this verb, cf. Fest. p. 78 L.: *faventia bonam ominationem significat. Nam praecones clamantes populum sacrificiis favere iubebant. Favere enim est bona fari; at veteres poetae pro silere usi sunt favere,* Serv. *Aen.* 5.71: *praeco magistratu significante dicebat 'favete linguis', 'favete vocibus', h. e. bona omina habete aut tacete.* Cf. Fedeli 172–173 *ad* Prop. 4.6.3. For this formula, cf. W. Eisenhut, "Die Einleitungsverse der Elegie IV.6 des Properz", *Hermes* 84 (1956) 124, n. 1. Outside the context of a birthday, cf. similar passages in Hor. *Carm.* 3.1.2, Ov. *Am.* 3.2.43, *Fast.* 1.71, *Met.* 15.677. For the expression, see Prop. 4.6.1: *sacra facit vates, sint ora faventia sacris.* In Martial, cf. 10.87.3: *linguis omnibus et favete votis,* also at the end of the line.

sacris: ie, prayers and offerings to the family *genius,* typical of birthdays; cf. Pers. 2.3: *funde merum genio.* These were bloodless offerings, since in ritual birthday celebrations animal sacrifice was avoided; cf. Censorin. 2.2: *ut Varro testatur in eo libro cui titulus est Atticus et est de numeris, id moris institutique maiores nostri tenuerunt, ut, cum die natali munus annale genio soluerent, manum a caede ac sanguine abstinerent, ne die qua ipsi lucem accepissent aliis demerent.* The offerings were probably of floral wreaths, oil, flower, honey (cf. Tib. 1.7.51–54, 2.2.3–8, Ov. *Trist.* 3.13.15–24, 5.5.11), incense (cf. Prop. 3.10.19–20, [Tib.] 3.11.9, 3.12.1–2) and wine (cf. Tib. 1.7.49–50, 2.2.8, Ov. *Trist.* 5.5.12). For a description of a birthday ritual, cf. Ov. *Trist.* 3.13.13–18.

ll. 3–4

Haec: ie, *haec sacra.*

meruit... / ... ut: for the structure, cf. Plaut. *Epid.* 712: *merui, ut fierem,* Val. Max. 7.3 *ext.* 9: *cum... rebellationibus meruisset, ut eorum urbem funditus Romani evertere vellent,* Sen. *Ag.* 286: *Opibus merebor, ut fidem pretio obligem,* Sil. 12.207, Mart. 3.36.7, 4.74.7. Cf. K-St 2.2.226 § 184. The postpositioning of *ut* to the fourth place in the clause is rare; cf. Bömer[2] 543 *ad* Ov. *Met.* 3.361, Helzle 75 *ad* Ov. *Pont.* 4.2.32.

cum te terris... dedisset: ie, *cum in hoc die natus esses.* Poetic periphrasis to express the birth of the poet; cf. Stat. *Silv.* 2.7.30: *Lucanum potes imputare terris.* For both Martial and Statius, Lucan is a gift to his native Spain; cf. V. Buchheit, *Studien,* 245.

te terris: for the cacophonic repetition of syllables, cf. *ad* 7.10.4: *pauper erit.*

Castaliae... aquae: cf. *supra ad* 7.12. For the phrase, cf. Ov. *Am.* 1.15.36, and Fort. *Carm.* 7.11.4. More frequent is the expression *Castalia unda*; cf. *Culex* 17, Stat. *Silv.* 5.5.2, Claud. 28.27 (*ThlL Onom.* 2.239.73–240.39). Cf. *ad* 7.12.10. For the symbol of the water of Castalia as a source of poetic inspiration, cf. especially A. Kambylis, *Dichterweihe*, 23–30, 66–68, 98–102.

Baetis: river in Baetica, present-day Guadalquivir; cf. *RE* 2.2763 (Hübner). Cf. Stat. *Silv.* 2.7.35: *Baetim, Mantua, provocare noli.* See also Stat. *Silv.* 2.7.24–29: *felix... tellus, ... quae Tritonide fertilis Athenas / unctis, Baetica, provocas trapetis.* The identification of the poet with the river that runs through his city of birth is a poetic commonplace. Thus Homer receives the nickname of Μελησιγένης, since he was born, according to tradition, in Smyrna, on the banks of the river Μέλης (cf. Arist. *frg.* 76.2 Rose, Ephor. *frg.* 1 Jacoby, [Tib.] 3.7.200, Stat. *Silv.* 2.7.34, 3.3.61). The Baetis here stands for Spain, as it regularly does; cf. Sil. 1.146, 12.687, 15.750, Stat. *Silv.* 2.7.34 (*supra*). It is also a regular form of metonymy to refer to a country by means of the river running through it; cf. Verg. *Georg.* 1.509, Sil. 3.150, 7.110. Cf. *ad* 7.88.6.

The cycle of epigrams commemorating Lucan's birthday closes with an invocation to Phoebus Apollo, coryphaeus of the Muses and inspiration of poets, requesting that he make himself manifest. Martial plays with Apollo's double function as inspirer of poetry in his role of coryphaeus to the Muses, and also as ruler of the sun, invoking his presence on the day of the tribute.

As regards the structure, in the first distich Martial directly calls on Apollo, the inspiration behind Lucan's poetry, requesting his presence. In the second, the addressee changes as the poet now begs Polla to keep alive the memory of her husband and honour him as he deserves.

Martial addresses Apollo directly in the vocative, which is typical of the ὕμνοι κλητικοί requesting the epiphany of the god (cf. Lucr. 1.1–9, Verg. *Georg.* 1.1–15). For apostrophes to the gods in Martial, cf. H. Szelest, *Eos* 62 (1974) 304–306.

Bibliography: R. Helm, *PhW* 46 (1926) 85.

ll. 1–2 Invocation to Phoebus Apollo.

Phoebe: Martial calls upon Phoebus Apollo (Gr. Φοῖβος Ἀπόλλων) as inspirer of poetry, requesting his favour at the sacrifice in honour of the epic poet, but at the same time he plays with Apollo's identification with the sun, invoking his presence as the morning star so that the day commemorating Lucan's birth may commence; cf. 8.21.1: *Phosphore, redde diem.* Phoebus is the oldest epithet of the god Apollo (cf. *Il.* 1.43: Φοῖβος Ἀπόλλων). However, there is no evidence for the identification of Phoebus Apollo with the sun until the 5th c. BC, being first attested in E. *frg.* 781 11–13 Nauck (= 224–225 Diggle): ὦ καλλιφεγγὲς Ἥλι', ὥς μ' ἀπώλεσας / καὶ τόνδ'· Ἀπόλλων δ' ἐν βροτοῖς ὀρθῶς καλῇ, / ὅστις τὰ σιγῶντ' ὀνόματ' οἶδε δαιμόνων. The identification becomes standard in the Latin poets; cf. Prop. 2.32.28, 3.20.12, 3.22.30, Verg. *Aen.* 3.637, 11.913, Hor. *Carm.* 3.21.24, Ov. *Am.* 1.5.5, *Epist.* 13.101, and *passim* in *Met.* and *Fast.* Cf. *RE* 8.75.52–77.33 (Jessen), Gross, *De metonymiis sermonis Latini a deorum nominibus petitis* (Diss. Halens 1911) 338, Bömer[2] 244–245 *ad* Ov. *Met.* 2.24. Nevertheless, against the general opinion, J. E. Fontenrose suggests that the identification of Apollo with the Sun-god is not attested in Ovid (cf. "Apollo and the Sun-god in Ovid", *AJPh* 61 [1940] 429–444) or in the first-century poets (cf. "Apollo and Sol in the Latin Poets of the First Century", *TAPhA* 70 [1939] 439–455), but that the two deities simply share the epithet Phoebus, giving rise to confusion. Cf. Navarro Antolín 291–292 *ad* [Tib.] 3.4.21. Phoebus as inspirer of poets is first found in *Od.* 8.488: ἐδίδαξε... σέ γ' Ἀπόλλων. Cf. Prop. 1.2.27: *Phoebus sua carmina donet,* 3.3.13–26 (cf. A. Kambylis, *Dichterweihe,* 136–162, *ad* 7.22.1). For the image of Apollo represented by the *plectrum,* providing in-

spiration for poetic composition, cf. Stat. *Silv.* 1.4.19–20: *ast ego nec Phoebum, quamquam mihi surda sine illo / plectra,* 4.7.5–8: *tuque, regnator lyricae cohortis, / da novi paulum mihi iura plectri, / si tuas cantu Latio sacravi / Pindare, Thebas.*

veni: imperative characteristic of the ὕμνοι κλητικοί; cf. *ad* 7.6.11.

sed: ie, *et quidem,* with copulative force to introduce a clarification; cf. H-Sz 487 § 260. This use is a feature of everyday language, and more freely employed in postclassical Latin; cf. 1.103.4 (with Citroni 328), 1.117.7, 7.34.4. Cf. K-St 2.2.77 § 161.

bella tonanti: *tonare,* like the compound *intonare,* is used as a term of literary criticism to refer to the elevated style of tragedy and epic; cf. Prop. 2.1.39–40: *neque Phlegraeos... tumultus / intonet angusto pectore Callimachus,* 3.17.39–40: *haec ego non humili referam memoranda coturno, / qualis Pindarico spiritus ore tonat.* Note a precedent in Call. *frg.* 1.20: βροντᾶν οὐκ ἐμόν, ἀλλὰ Διός. For epic poetry, it is used, apart from here, in 8.3.14: *bella tonare modis, Laus Pis.* 239–240: *Maecenas alta tonantis* [= *Vergilii*] *eruit,* and Stat. *Silv.* 2.7.66: *Pharsalica bella detonabis* (cf. also the conjecture of Heinsius at Mart. 8.55[56].4: *tanta bella †tonare† tuba,* where all the mss. give *sonare* [cf. note by W. Heraeus *a. l.* XLVII]). The term refers to tragedy in Stat. *Silv.* 5.3.97: *terrifico super intonuere cothurno.* The compound *intonare* is used similarly; cf. Prop. 2.1.39–40, Sen. *Ag.* 333 (with Tarrant 237). *Tonare* and its compounds also take on the extended sense of 'to talk thunderously', with pejorative connotations; cf. Prop. 4.1.134: *insano verba tonare Foro,* Sil. 17.201: *haec ubi detonuit* (*Hannibal*), Stat. *Silv.* 4.9.14–15: *dicta... / quae... iuvenis foro tonabas, AL* 138 (149 Riese).1–2: *Defensor probe tristium reorum, / cuius voce sacrum tonat tribunal...* The reading of family β (*canenti*), defended only by Helm (cf. Zürich 1957, 35), is a *lectio facilior* based on the generalized use of the verb *canere* to refer to compositions of an epic nature; cf. Verg. *Aen.* 1.1: *Arma virumque cano,* Prop. 2.1.19 (by way of *recusatio*): *non ego Titanas canerem* (*ThlL* 3.269.84–270.55). See also 10.64.4: *Pieria caneret cum fera bella tuba,* Quint. 10.1.91: *quis enim caneret bella melius quam qui sic gerit?* and Val. Fl. 1.11–12: *veterumque fave veneranda canenti / facta virum.* For Friedrich (cf. *Hermes* 43 [1908] 619 and *Philologus* 68 [1909] 104), it is an interpolation from 10.64.4, also addressed to Polla. *Bella tonare* is poetic usage; cf. C. F. Muller, *Syntax des Nominativs und Akusativs im Latin* (Leipzig 1908) 11–12, Fedeli[3] 539 *ad* Prop. 3.17.40, Pease 418–419 *ad* Verg. *Aen.* 4.510.

plectra secunda: ie, *secunda post Vergilium.* Statius, for his part, declares in *auxesis* that Lucan is superior to Virgil and even Homer (cf. Stat. *Silv.* 2.7.34, 74, and cf. 39–40), although he accords Virgil first place outside the context of praise of Lucan (cf. Stat. *Silv.* 4.2.1–2, 4.7.27–28). Tacitus puts him on a par with Virgil and Horace; cf. *Dial.* 20. Cf. 1.61.7. *Secundus* here in the encomiastic sense, ie, *cum quo non quidem primus aut optimus est, sed alium proxime sequitur et statim post eum pretium aut dignitatem habet*; cf. Cic. *Fin.* 3.52: *quorum ordo proxime accedit, ut secundus sit ad regium principatum,* and especially *AL* 2.740 (Forcellini 5.409 § 10, *OLD s. v.* 11b). Cf. Th. Birt, "Beiträge zum Verständnis der Oden des Horaz", *Philologus* 79 (1924) 1–50. See also Cic.

Brut. 173, Verg. *Aen.* 5.320, Quint. 10.1.53, 10.1.58. There are parallels in Martial in 4.23.2 and 8, 7.27.2, 12.8.2. For *secundus* with the dative, cf. Verg. *Aen.* 11.441. Cf. *ad* 7.27.2. *Plectrum* is frequently used metaphorically to refer to epic poetry; cf. Hor. *Carm.* 4.2.33–34: *concines maiore poeta plectro / Caesarem,* Ov. *Met.* 10.150–151: *cecini plectro graviore Gigantas / sparsaque Phlegraeis victricia fulmina campis. Sensu proprio,* it is the instrument used for plucking the strings of the lyre; cf. Stat. *Silv.* 1.2.2–3: *cui, Paean, nova plectra moves umeroque comanti / facundum suspendis ebur? Ach.* 2.157–158: *Apollineo... fila sonantia plectro / cum quaterem.* It was normally made of ivory (cf. Prop. 3.3.25: *plectro... eburno,* [Tib.] 3.4.39 [with Navarro Antolín 330–331]: *plectro... eburno*), although in view of the traditional notion that the objects possessed by the gods are made of gold (cf. F. Williams, *Callimachus. Hymn to Apollo. A commentary* [Oxford 1978] 39 *ad* Call. *Ap.* 32, D. H. F. Gray, "Metal Working in Homer", *JHS* 74 (1954) 1–15, E. R. Dodds, *Euripides. Bacchae* [Oxford 1960²] 145 *ad* E. *Ba.* 553, Bömer² 269 *ad* Ov. *Met.* 5.189, *ThlL* 2.1521.66), the *plectrum* of Apollo was also considered to be made of this metal; cf. *h. Ap.* 185: χρυσέου ὑπο πλήκτρου, Pi. *N.* 5.24: χρυσέῳ πλάκτρῳ, E. *Her.* 351: πλήκτρῳ χρυσέῳ. It is a symbol of the musical art of Apollo and his distinguishing characteristic; cf. Prop. 4.2.32: *furabor Phoebi, si modo plectra dabis* (cf. *h. Ap.* 184–185, Ov. *Met.* 2.601 [with Bömer² 385], 11.168, Hor. *Carm.* 4.2.33 [with Kiessling-Heinze 395]). Its invention is attributed to Sappho; cf. *RE* 21.1.187.50–189.36 (Schneider). Cf. especially Mart. 14.167 (with Leary 228). Cf. J. E. Fontenrose, "Apollo and the Sun-god in Ovid", *AJPh* 61 (1940) 432.

Latiae... lyrae: the lyre is the symbol of poetry; cf. Hor. *Carm.* 1.6.10: *imbellis... lyrae Musa potens,* 2.3.69–72, 4.3.23, Stat. *Silv.* 2.1.28, 5.1.12–13, Ov. *Fast.* 4.84, *Ars* 3.49–50 (*ThlL* 7.2.1950.19–44, *OLD s. v.* 1b). Cf. also Hor. *Epist.* 1.19.32–33: *Latinus / ... fidicen,* 2.2.143: *fidibus... Latinis.* For Lucan as poet of the Roman people, cf. Stat. *Silv.* 2.7.23: *Romani... chori sacerdos,* 2.7.53: *carmen fortior exseris togatum.* For the phrase, cf. Hor. *Carm.* 4.3.23: *Romanae... lyrae,* Ov. *Trist.* 4.10.50: *Ausonia... lyra,* Mart. 5.30.2: *in Calabra... lyra.*

ll. 3–4 The poet poses himself a question (cf. 4.51.5: *quid tibi pro meritis et tantis laudibus optem?* and, for instance, [Tib.] 3.6.27: *quid precor a demens?*) and closes the cycle of Lucan epigrams with an entreaty, a characteristic feature of the ending of the *genethliaca* (cf. V. Buchheit, *Philologus* 105 [1961] 94). Frequently a wish for a long life is expressed; cf. 4.1.3–4, 10.24.6–11, Tib. 1.7.63–64, Ov. *Trist.* 5.5.23–24. Martial asks Polla to continue revering the memory of her husband. It was important among the Romans for deceased forebears to be remembered and venerated; cf. *ad* 7.96.7. For the importance of honouring the dead, cf. *CLE* 1036.7–10: *di Manes, me unam retinete, ut vivere possint / quos semper colui viva libente animo, / ut sint qui cineres nostros bene floribus sertis / saepe ornent. dicat: sit tibi terra levis.* Cf. also Mart. 1.114.6 (with Howell 344): *vivat, ut ossa colat.* For the contact between the

deceased and their loved ones, cf. S. Johnson, "Intimations of Immortality in the Major Lyric and Elegiac Poets of Rome", *Proceed. Royal Society of Canada* 44 (1950), 61–93. For the worship of the dead in Rome, cf. R. Lattimore, *Themes*, 127–136 § 27, J. M. C. Toynbee, *Death and Burial in the Roman World* (London 1971) 50–54, 61–64.

tanta pro luce: cf. *ad* 7.22.2.

precer: on the varying forms of the verb-ending, cf. Heraeus XXV *ad* 1.59.4 (with Citroni 198): *laver* α : *lavor* βγ.

colas... coli: polyptoton. Once again, at the end of the short cycle, the idea of the death of Lucan is picked up (cf. 7.21.3–4). For the use of this verb to refer to the worship of the deceased, cf. Sen. *Tro.* 300: *patri quem coli poena iubes*, Stat. *Silv.* 2.7.126 (*infra*), Tac. *Agr.* 46.2: *admiratione te potius et immortalibus laudibus et, si natura suppeditet, similitudine colamus.* For this sense of *colere*, cf. *ThlL* 3.1682.30–52.

sentiat: cf. the same idea in Stat. *Silv.* 2.7.126: *ipsum sed colit et frequentat ipsum.* The dead were believed to appreciate being openly remembered by their loved ones; cf. Catull. 96, and also the reproaches for forgetfulness in *Il.* 23.69 and Prop. 4.7.15–16: *iamne tibi exciderant vigilacis furta Suburae / et mea nocturnis trita fenestra dolis?* See also Stat. *Silv.* 5.3.242–243: *te sentit habetque / te videt.* Tacitus likewise calls upon the loved ones of the deceased Agricola to honour his memory without the need for images or pictures; cf. Tac. *Agr.* 46.3: *id filiae quoque uxorique praeceperim, sic patris, sic mariti memoriam venerari, ut omnia facta dictaque eius secum revolvant, formamque ac figuram animi magis quam corporis complectantur.* Cf. V. Buchheit, *Studien*, 239, especially n. 2. For the meaning of the verb in this context, cf. *OLD s. v.* 2b. For the construction *sentire* + infinitive, cf. Plaut. *Epid.* 558: *salva sum quia te esse salvom sentio*, Verg. *Aen.* 5.868. Cf. H-Sz 347 § 191.

Martial defends himself against the calumnies of an unnamed slanderer whose aim is to cause a rift between him and his friend Juvenal. For Martial's attitude to calumny, cf. *ad* 7.12.

It is generally accepted that the friend of Martial in question is the satirist Juvenal, born around 60 AD and therefore just over thirty years old when Martial published book 7. However, there are no conclusive data, since this *cognomen* is a common one; cf. I. Kajanto, *Cognomina*, 300. Juvenal did not publish his satires until the fall of Domitian, but it is logical to assume that he had already been moving around in literary circles. Martial makes no reference to his being a satirist. He does apply to him the epithet *facundus*, which is frequently associated with the names of poets (cf. Friedländer 492 *ad* 7.35). Cf. 1.61.8, 4.23.5, and 12.43.1, 10.20(19).3. The friendship between Martial and Juvenal, whether the satirist or not, is presented to us in the epigram as a close one, since it is compared in a *priamel* with great friendships from myth (ll. 4–6). Martial is the only contemporary of Juvenal's to mention him, as he is not cited by Pliny or Quintilian. Martial mentions him again in 7.91 and 12.18. In the former, in connection with the sending of a gift during the Saturnalia celebrations, and in the latter to compare life in Rome with the leisurely existence of the poet in his retreat in Spain. In these two poems there is no indication of the old, supposedly close, friendship.

The epigram has a three-part structure: (1) ll. 1–2 Direct question outlining the situation. (2) ll. 3–6 Comparative *priamel*. (3) ll. 7–8 Closing *fascinatio*.

The poet addresses an unnamed individual, concealed under the synecdoche of *lingua*, who must have been close to Juvenal's circle and easily identifiable with the protagonist of this epigram.

Bibliography: R. E. Colton, *Juvenal's Use*, especially 6–8, H. Nettleship, "Life and Poems of Juvenal", *JPh* 16 (1888) 41–66, H. L. Wilson, *AJPh* 19 (1898) 193–209, *TAPhA* 29 (1898) 28–32, G. Highet, "Juvenal's Bookcase", *AJPh* 72 (1951) 369–394 (= *The Classical Papers of Gilbert Highet*, R. J. Ball, ed. [New York 1983] 244–267, M. Salanitro, *Gli epigrammi di Marziale a Giovenale* (Napoli 1948), J. C. Bramble, *CHCL* 2.653–680, W. S. Anderson, *CSCA* 3 (1970) 1–34 (= *Essays on Roman Satire* [Princeton 1982] 362–393.

ll. 1–2 Martial questions a slanderer without naming him.

Iuvenale meo: ie, *meo* ⟨*amico*⟩ *Iuvenale*; cf. *ad* 7.14.5.

committere temptas: *temptare* constructed with the infinitive is poetic usage; cf. Lucr. 5.1067, Verg. *Aen.* 1.721, Stat. *Silv.* 4.7.9, Iuv. 7.4–5. In prose, cf. Hirt. *Gall.* 8.40.1, Nep. *Att.* 4.2, Liv. 32.21.10 (*OLD s. v.* 7b). Cf. K-St 2.1.667 § 124. For *committere* with the meaning of 'to confront', in

a hostile sense, cf. Stat. *Theb.* 6.372–373, Iuv. 6.436 (*ThlL* 3.1904.7). It is usually constructed with a preposition; cf. *ThlL* 3.1904.10. With *cum*, as used here, cf. *ThlL* 3.1904.16.

perfida lingua: the malevolent gossip is addressed by synecdoche. For the tongue as a trouble-making element, in the context of *fascinationes*, cf. Catull. 7.12, 108.4, Verg. *Ecl.* 7.28, Ov. *Am.* 1.14.42, *Met.* 2.540–541, [Tib.] 3.19.20, Prop. 2.28.13–14. For imprecations on the tongue, in this case the poet's own tongue, as a peace-disrupting element, cf. Call. *frg.* 75.5–6. For the ambiguous use of *lingua* in Martial, cf. M. A. P. Greenwood, *CPh* 93 (1998) 241–246 (on this epigram, see 244).

ll. 3–6 *Priamel* comparing the friendship between Juvenal and Martial with mythological examples. This is a common device, characteristic of rhetorical style; cf. Ov. *Ars* 1.743–746, *Pont.* 2.3.41–45 (with Pérez Vega 160–161, Galasso 211), *Trist.* 1.5.19–24, 1.9.27–34. Cf. R. Argenio, "Retorica e mitologia nelle poesie ovidiane dell' esilio", in *Fons perennis. Saggi critici di filologia classica raccolti in onore del prof. Vittorio d'Agostino* (Torino 1971) 52–54, McKeown 166–167 *ad* Ov. *Am.* 1.7.5–6, Van Dam 424 *ad* Stat. *Silv.* 2.6.54–55, Coleman 157 *ad* Stat. *Silv.* 4.4.102–103 and, in general, F. Streich, *De exemplis atque comparationibus quae exstant apud Senecam Lucanum Valerium Flaccum Statium Silium Italicum* (Breslau 1913). For references to friendship in classical literature, cf. also P. Colmant, "L' épisode de Nisus et Euryale ou le poème de l' amitié (*Enéide*, IX, 176–502)", *LEC* 19 (1951) 89–100. Note the polyptoton of the second-person pronoun, which lends unity to the poem ([l. 3] *te*... l. 5] *tu*... [l. 7] *tibi*.) and the alliteration with the unvoiced dental at the beginning of each line in ll. 3–5.

Te fingente nefas: for *fingere* with negative connotations, cf. *ThlL* 6.1.776.50. *Fingere nefas* is a variant of the more common expression *fingere crimen*, first attested in Cic. *Ver.* 1.1.15. Cf. Prop. 1.12.1, 3.11.3 (with Fedeli[3] 361), 3.23.13–14 (*ThlL* 6.1.776.72–75).

Pyladen: Pylades (Gr. Πυλάδης; cf. A. *Ch.* 20, S. *El.* 16, E. *El.* 82), the inseparable friend of Orestes, accompanied him to the land of Tauris and to Mycenae, where Orestes carried out his revenge by killing his mother Clytemnestra. So great was the love between Orestes and Pylades that each was prepared to give his life for the other. Cf. Cic. *Amic.* 24, *Fin.* 2.84, Stat. *Silv.* 2.6.54, Auson. *Epist.* 23.21. The myth is frequent in Ovid; cf. *Trist.* 4.4.71–72, *Ars* 1.745–746, *Am.* 2.6.15 (with McKeown[2] 118), Ov. *Rem.* 589. In Martial, cf. 6.11.1–2 (with Grewing 129), 10.11.7. Cf. Pérez Vega 161 *ad* Ov. *Pont.* 2.3.45. See also Orestes and Pylades as the classic model of friendship in, for example, Call. *Epigr.* 59. On Greek accusatives in *-en*, cf. A. E. Housman, *Class. Pap.*, 817–839, especially 824 (=*JPh* 31 [1910] 236–266, especially 246).

odisset... / ... destituisset: past perfect subjunctives with their proper function of expressing unreality in the past; cf. Bassols 1.331 § 353, K-St 2.1.195 § 49.

Thesea Pirithoi... amor: the friendship between Theseus and Pirithous

is proverbial in Latin literature, in particular for the fidelity of Theseus. Both descended to the underworld to rescue Proserpina and were trapped. Hercules only rescued Theseus, who tried in vain to help his friend; cf. *Il.* 1.263 and *Od.* 11.631. The theme appears frequently in Ovid; cf. *Met.* 8.302–303 (with Bömer[2] 111), 12.227, *Epist.* 4.109, *Ars* 1.744, *Trist.* 1.3.66, 1.9.31–32, *Pont.* 2.3.43, 2.6.26. Cf. also Hor. *Carm.* 3.4.79–80, 4.7.25–28, Prop. 2.1.37–38, Stat. *Silv.* 4.4.104 (with Coleman 157). Cf. A. Otto, *Sprichwörter, s. v.* Theseus 347 § 1779, *RE* 19.120–122 (J. E. Fontenrose), *Suppl.* 13.1158.9 (Herter). For the expression, cf. Sidon. *Carm.* 5.287: *Thesea Pirithoi, Pyladen si stravit Orestae / vel furibunda manus.*

Siculos fratres: Amphinomus and Anapius, models of fraternal love and filial piety who saved the lives of their parents by carrying them off to a safe place during an eruption of Mt. Etna; cf. *Aetna* 624, Sen. *Ben.* 3.37.2, 6.36.1, Sil. 14.197 (with Spaltenstein 298), Str. 6.2, 14.197, *AP* 3.17. Cf. *RE* 1.2.2061 (Wissowa), 1.2.1943.44 (Wissowa).

maius nomen: *nomen*, as usual, in apposition; cf. Verg. *Aen.* 7.717 (with Horsfall 470): *infaustum interluit Allia nomen.* For the position of the phrase in apposition, cf. Verg. *Aen.* 6.7–8 (with Norden 116–117): *pars densa ferarum / tecta rapit silvas,* 6.10–11: *horrendaeque procul secreta Sibyllae / antrum immane petit,* Prop. 2.1.27: *nam quotiens Mutinam aut, civilia busta, Philippos,* Ov. *Met.* 5.112: *sed qui, pacis opus, citharam cum voce moveres,* 5.676: *aere pendebant, nemorum convicia, picae, Culex* 134: *fatalia carmina, quercus.* This type of construction, in which the apposition precedes the term it accompanies, is similar to other, more complex, constructions of the type *raucae, tua cura, palumbes* (cf. Verg. *Ecl.* 1.57), in which the apposition is placed within the syntagma with which it is related; cf. McKeown 327 *ad* Ov. *Am.* 1.12.78, J. B. Solodow, "*Raucae, tua cura, palumbes*", *HSPh* 90 (1986) 129–153. Cf. 11.5.5: *si redeant veteres, ingentia nomina, patres. Maius* in the extended sense of *gravis,* ie 'important'; cf. *ThlL* 8.133.22.

Atridas: Agamemnon and Menelaus, sons of Atreus, king of Mycenae, who fought alongside each other in the Trojan War to recover Helen, wife of Menelaus. Formally this is an accusative plural of the Graeco-Latin first declension. On the varying form of the nominative singular, cf. Enk[2] 202–203 *ad* Prop. 2.14.1, *ThlL* 2.1095.85–1096.39, *RE* 2.2.2139–2144 (Escher).

Ledae... genus: Leda was the daughter of Thestius, king of Aetolia, and wife of Tyndareus, king of Sparta, beloved of Jupiter and mother of Clytemnestra, Helen of Troy and the twins Castor and Pollux, who were known as the Dioscuri. According to one of the versions of the myth, Polydeuces, the Greek equivalent of the Latin Pollux, seeing his twin brother mortally wounded, resolved to share immortality with him, and accordingly the two spent half the time in Hades and the other half with the gods on Mt. Olympus; cf. *Il.* 3.237, *Od.* 11.298, Pi. *N.* 10.55. They are also referred to by the patronymic, *Tyndaridae gemini*; cf. Ov. *Met.* 8.301, Sen. *Her. F.* 552. They are considered the epitome of brotherly love; cf. 1.36.2 (with Howell 186), 9.51.8.

dissociare: the only example in the *ThlL* of the use of this verb to refer to separation of people united by bonds of friendship; cf. *ThlL* 5.1.1494.33. It is found only once in Lucretius (cf. 5.354), Horace (cf. *Epist.* 1.16.5) and Ovid (cf. *Met.* 1.25), and not at all in Virgil, Tibullus or Propertius. Cf. Bömer[2] 26 *ad* Ov. *Met.* 1.25.

ll. 7–8 Formula of closing curse or *fascinatio.* The language is characteristic of epigraphy; cf. *CLE* 575.6: *haec tibi pro meritis...* The image of pleading for punishment to be meted out for some evil is frequent in satire, but not common in the *Greek Anthology*; see, however, *AP* 11.231 (Ammianus):

> Θηρίον εἶ παρὰ γράμμα, καὶ ἄνθρωπος διὰ γράμμα·
> ἄξιος εἶ πολλῶν, ὧν παρὰ γράμμα γράφῃ.

In Martial, cf. 1.20, 1.43, 1.79, 11.73. In this epigram Martial follows the technique of leaving the ending in suspense, with obscene connotations as in, for instance, 7.15.

pro meritis et talibus... ausis: *pro meritis* is a frequent formula; in Martial, cf. 4.51.5. See also 1.99.16, 11.73.5. Cf. as a closing formula Ov. *Am.* 3.6.105. Cf. Plaut. *Amph.* 181, Apul. *Apol.* 14.418, *CIL* 2.827, 3.6885 (*ThlL* 8.816.19–20). *Ausum* is common at the end of the hexameter; cf. *ThlL* 2.1258.66. For the expression, cf. Verg. *Aen.* 2.535–537: *tibi pro scelere, ... pro talibus ausis / di... / persolvant,* 12.351 (and also *v. l.* in *Aen.* 9.252 [with Hardie 120]), Val. Fl. 5.269: *praecipitatque patres ipsum quin talibus ausis...*

imprecor: in poetry before Martial, only found in Verg. *Aen.* 4.629. Its basic sense is that of wishing someone ill; cf. Diff. ed. Beck. p. 78.38: *precari rogari est, imprecari male dicere, deprecari excusare et purgare est,* Aug. *Epist.* 149.13: *precari... esse precando bona optare, imprecari male... deprecari... male precando depellere.* In Martial, cf. also 8.61.8.

ut facias illud quod... facis: ie, *cunnum aut mentulam lingere*; see a similar veiled accusation in 3.80. For this type of euphemistic expression with the verb *facere* and relative clause or neuter pronoun, cf. Plaut. *Cas.* 1011, Pers. 4.48 (with Kißel 558), Ov. *Am.* 3.4.4, Sen. *frg.* 119, Mart. 3.83.2, 7.62.5 (*ThlL* 6.1.103.43–59). Syntactically, this is an explanatory *ut*-clause, found in Latin from the early period, together with *quod* and *cum,* to specify the contents of the cataphoric pronoun contained in the main clause (*hoc*). Cf. H-Sz 645 § 349. Note the polyptoton *facias... facis.* For the construction *illud... quod,* cf. 11.64.2 (with Kay 210), Suet. *Claud.* 29.3. Cf. K-St 2.2.274 § 192. For the use of *facere* in an erotic sense, see Lucr. 4.1112, 4.1195, Catull. 110.2, 110.5, Ov. *Am.* 3.4, Petron. 9.9, 45.8, 87.5, Iuv. 7.240 (*ThlL* 6.1.121.40). Cf. J. N. Adams, *LSV* 204. For its use as a euphemism, cf. J. N. Adams, "A type of Sexual Euphemism in Latin", *Phoenix* 35 (1981) 123, n. 4.

puto: parenthetical expression habitual in Martial and already present in Cicero; cf. *Att.* 8.9.4, 12.49.1. Its verbal force is considerably attenuated, semantically approaching adverbial expressions of the type *mea sententia.* Frequently, as here, it appears in the last line of skommastic epigrams to

introduce the conclusion as a logical consequence of the preceding lines, and is therefore equivalent to the particle *ergo* expressing conclusion. Cf. 1.80.2, 2.67.4. Cf. Citroni 34–35 *ad* 1.5.2, Grewing 229 *ad* 6.30.5, J. B. Hofmann, *Latín familiar,* 160 § 100, H-Sz 528 § 289, M. von Albrecht, *Parenthese,* 210–211. The final -o is short by *correptio iambica,* facilitated here by the parenthesis (cf. H. Huisintveld, *De populaire elementen in de taal van M. Valerius Martialis* [Diss. Nijmwegen, Roermund 1949] 101–102, Leumann-Hofmann, *Laut- und Formenlehre,* 101, L. Müller, *De re metrica,* 413), though standard in Martial, where no case of *puto* with -ō is attested; cf. G. Giarratano, *De M. Val. Martialis re metrica* (Napoli 1908) 78–79. Cf. 7.52.6, 7.53.9. Ovid also prefers *puto* with short *o*; cf. M. Platnauer, *Elegiac Verse,* 51–52.

lingua: Martial is playing with two metaphorical senses: (1) *homo male lingua utens* or *maledicens,* (2) *lingua fellatrix.* For a similar double entendre, cf. 3.84. The tongue is often mentioned with sexual connotations of *fellatio*; cf. 3.80.2: *linguae... malae,* 2.61.2: *improba lingua,* 2.61.7: *noxia lingua* (*ThlL* 7.2.1444.79–1445.22).

25

Epigram on a literary topic, in which Martial defends, against an unnamed rival, the quality of his work and the nature of the epigrammatic genre. The epigram is programmatic. For Martial, the general characteristic of the epigram is its bite and causticness. As is stated by Citroni (cf. *DArch* 2 [1968] 268–269), Martial 'ripete con particolare insistenza e con l' eficacia delle vivaci immagini che riesce ad escogitare, che l' uso di un certo linguaggio è per lui, poeta di epigrammi, un diritto, anzi, un vero e propio dovere'. Similarly, he defends in the face of his critics the right to a certain degree of obscenity, since speaking openly, without beating about the bush, is the only appropriate style for epigram; cf. 1 *praef.* 9 (with Citroni 10), 1.35.3–5: *sed hi libelli, / tamquam coniugibus suis mariti, / non possunt sine mentula placere*, 3.69.1–2: *Omnia quod scribis castis epigrammata verbis / inque tuis nulla est mentula carminibus...* He also defends himself repeatedly against the criticism of those who accuse him of writing wounding epigrams; cf. *ad* 7.12.9: *ludimus innocui.* See also 7.72.12–16. Curiously, Martial is also criticized for being too soft in his epigrams; cf. 10.45.1: *Si quid lene mei dicunt et dulce libelli...*

In this epigram, Martial expresses his preference for biting epigrams by using metaphorical language, combining gastronomic and cosmetic metaphors, with the former prevailing. This is a metaphorical usage which has been lexicalized in literature; cf. Catull. 16.7–8: *qui tum denique habent salem ac leporem, / si sunt molliculi ac parum pudici*, Pers. 5.17–18: *hinc trahe quae dicis mensasque relinque Mycenis / cum capite et pedibus plebeiaque prandia noris.* Cf. A. Ronconi, "Note sulla poetica e critica letteraria in Catullo", *StudUrb.* 41 (1967) 1163 (see, in general, E. Gowers, *Loaded Table*).

Three sections can be distinguished: (1) ll. 1–4 Quality of the epigrams of the individual addressed. (2) ll. 5–6 General principles in culinary tastes applied metaphorically to literary preferences. (3) ll. 7–8 Martial's position regarding 'biting' or 'inoffensive' literature.

As, for example, in the previous epigram and in 7.75, the name of the addressee of the epigram is not mentioned.

Bibliography: A. L. Spisak, *Terms of Literary Comment in the Epigrams of Martial* (Diss. Chicago 1992). For culinary metaphors used in a literary sense, cf. J. C. Bramble, *Programmatic Satire*, 50–51, E. Gowers, *Loaded Table*, 245–267, E. Pasoli, *MCr* 5/7 (1970/72) 188–193.

ll. 1–4 Cf. 3.69.1–2 (*supra*), where his work is also compared with that of an author who is *castior.* Note the use of metaphorical language in which Martial alternates a gastronomical metaphor (l. 1 *dulcia... epigrammata*) with a cosmetic one (l. 2 *cerussata... cute*) to express literary values or judgements,

and the abrupt enjambement, the homoeoteleuton in the hexameter-ending and insistent alliteration (*nullaque mica salis nec amari fellis in illis / ... illa legit*).

Dulcia... epigrammata: a unique combination. Martial is the first to use *epigramma* as a term denoting a literary genre. Previously, it was used almost exclusively for epigraphical inscriptions (cf. Hdt. 7.228, where it refers to metrical inscriptions), although it is found denoting short, polemical invectives; cf. Varro *Ling.* 7.28, Cic. *Arch.* 25. Cf. Citroni 9 *ad* 1 *praef.* 7, Grewing 429–430 *ad* 6.65.1, W. Maaz, *Lateinische Epigrammatik im hohen Mittelalter. Literarhistorische Untersuchungen zur Martial-Rezeption* (Hildesheim/München/Zürich 1992) 9–21, *ThlL* 5.2.666.48–84, M. Puelma, *MH* 53 (1996) 123–139, *Maia* 49 (1997) 189–213 (an expanded version of the preceding article). Thus, in the prologue to the *Garland* of Meleager (*AP* 4.1) there is mention of ἀοιδάν (l. 1), ὕμνων (l.7), μέλισμα (l. 35), ἐλέγους (l.36), but not of ἐπιγράμμα. The first literary use of this term is attested in *AP* 9.342 (Parmenion):

Φημὶ πολυστιχίην ἐπιγράμματος οὐ κατὰ Μούσας
  εἶναι. μὴ ζητεῖτ' ἐν σταδίῳ δόλιχον·
πόλλ' ἀνακυκλοῦται δολιχὸς δρόμος· ἐν σταδίῳ δὲ
  ὀξὺς ἐλαυνόμενοις πνεύματός ἐστι τόνος.

Dulcis as a term of literary criticism is found, for instance, in Catull. 68.7, Hor. *Ars* 99, Cic. *de Orat.* 2.58, Quint. 10.1.73, Mart. 7.84.5: *dulcia dona* (*ThlL* 5.1.2192.15–30, *OLD s. v.* 7c). Although it is of general use, it can be seen as part of the epigram's tone of gastronomical metaphor, since the basic meaning of *dulcis* refers to taste; cf. Plin. *Nat.* 15.106: *saporum genera XIII reperiuntur: dulcis, suavis, pinguis, amarus...* Cf., with this sense, Hor. *Carm.* 3.1.19: *dulcem... saporem,* Ov. *Pont.* 3.5.17: *sapor... dulcis* (*ThlL* 5.1.2188.22–2190.31).

cerussata: adjective formed from *cerussa* and found only in Martial; cf. 1.72.6 (with Citroni 235, Howell 274): *cerussata sibi placet Lycoris,* 2.41.12: *cerussata... Sabella,* and *Cod. Theod.* 11.27.1 (cf. also Cic. *Pis.* 11.25 [*v. l.*]). Cf. *ThlL* 3.952.50. *Cerussa* -white lead or ceruse- is a white lead carbonate powder used by the Romans to achieve a whitish complexion; cf. Plaut. *Most.* 258: *cedo cerussam,* 264, Novius *Atell.* 84, Ov. *Medic.* 73–74: *nec cerussa tibi... / desit,* Plin. *Nat.* 34.175–176, Mart. 2.41.11, 10.22.2. On this, see J. Marquardt, *Privatleben,* 2.788, R. J. Forbes, *Studies in Ancient Technology* (Leiden 1955) 3.39, Carcopino, J., *La vida cotidiana en Roma* (Madrid 1993) 216, T. J. Leary, "That's what little Girls are made of: the Physical Charms of Elegiac Woman", *LCM* 15 (1990) 152–155, *ThlL* 3.952.12. Note also the use of chalk as a cosmetic for the same purpose; cf. Plaut. *Truc.* 294, Hor. *Epod.* 12.10, Petron. 23.4, Mart. 6.93.9, 2.41.11. For the survival of the use of lead in cosmetics in the present day, cf. N. Williams, *Powder and Paint* (London 1957), index *s. v.* 'lead'.

candidiora: white or pale skin was considered beautiful; cf. *ad* 7.13. For *candidus* = *formosus*, cf. *ThlL* 3.241.10–46. On this type of comparative, cf. J. André, *Termes de couleur*, 319. Martial is playing with two meanings of *candidus*: (1) 'white-skinned'; cf. *ThlL* 3.240.60, *OLD s. v.* 5a, and (2) 'innocent', 'morally pure'; cf. *ThlL* 3.244.43–80, *OLD s. v.* 8b. *Candidus* in this second sense is much to the taste of Catullus, Cicero and the Augustan poets. It is not found in Virgil; cf. F. Bömer, "Beiträge zum Verständnis der augusteischen Dichtersprache", *Gymnasium* 64 (1957) 9.

nullaque... nec: for *nec ulla... nec*, cf. Cic. *Tusc.* 5.13: *nullumque recusent nec supplicium nec dolorem?* Cf. K-St 2.2.41 § 157.

Mica salis... amari fellis... / gutta: *mica* and *gutta* are terms used in popular language to emphasize negation; cf. Citroni 338 *ad* 1.109.11 (with examples and bibliography), J. B. Hofmann, *Latín familiar*, 78 § 57, *ThlL* 6.2.2372.45. If literature is to be 'tasty' it requires seasoning, as food does; cf. Quint. 9.3.4: *velut adsperso quodam condimento, iucundior erit (oratio).* The use of culinary metaphors and gastronomic terms in literary criticism is a common device in Greek and Latin literature and in most cultures. By way of example, as here, the tragedies of Sthenelos require salt and vinegar to become digestible; cf. Ar. *frg.* 151:

A. Καὶ πῶς ἐγὼ Σθενέλου φάγοιμ' ἂν ῥήματα;
B. εἰς ὄξος ἐμβαμτόμενος ἢ ξηροὺς ἅλας.

On Martial, precisely, cf. Plin. *Epist.* 3.21.1: *qui plurimum in scribendo et salis haberet et fellis.* Cf. also Plin. *Nat.* 31.88: *sales appellantur, omnisque vitae lepos et summa hilaritas laborumque requies non alio magis vocabulo constat. Sal* is both 'wit' and 'irony'; cf. Cic. *de Orat.* 1.159, 2.252: *quod mutatis verbis salem amittit,* Catull. 16.7–9: *qui tum denique habent salem ac leporem, / si sunt molliculi ac parum pudici / et quod pruriat incitare possunt* (for the use of this metaphor in Catullus, cf. V. Buchheit, "*Sal* et *lepos versiculorum* [Catull. 16]", *Hermes* 104 [1976] 331–347, B. W. Swann, *Martial's Catullus*, 62–63). Horace makes frequent use of this metaphor; cf. *Sat.* 1.10.3–4, 2.2.17, 2.4.74, 2.8.87, *Epist.* 2.2.60 (with Brink 300). See also Quint. 6.3.19 and 10.1.94 (on Lucilius). In Martial, cf. 4.23.7 and 5.2.4, 8.3.19–20. For this metaphor in the rhetorical tradition, cf. Hor. *Ars* 271, 273 (with Brink 308). Cf. E. Gowers, *Loaded Table*, 133, Mehnert, *Sal romanus*, 22–33, *RE* 2.A 2091 (Blümmer). For the phrase, cf. Catull. 86.4: *nulla in tam magno est corpore mica salis* (quoted by Quint. 6.3.18), Ov. *Fast.* 1.338: *mica salis.* For salt as an essential seasoning in recipes, cf. J. André, *L' alimentation*, 191–193. *Amari fellis... gutta* is applied as a culinary metaphor to 'wounding writings, full of bite'; cf. Ov. *Trist.* 2.565 (with Luck 158): *a salibus suffusis felle refugi.* Cf. Mart. 10.48.21: *sine felle ioci,* Plin. *Epist.* 3.21.1 (*supra*), Fronto 3.3.2 (*infra*), and late occurrences; cf. Auson. *Prof.* 15.2, Sidon. *Epist.* 5.8.2 (*ThlL* 6.1.423.70). For the expression, cf. Tib. 2.4.12: *tristi... felle. Amarus* in the extended sense of *acerbus*, with reference to writing, is unique apart from Cic. *frg. inc.* 18: *literarum radices amaras, fructus dulces,* and late occurrences; cf. *ThlL* 1.1821.61–79.

o demens: in the sense of 'foolish', 'senseless'; cf. Bömer[2] 226 *ad* Ov. *Met.* 1.753, Navarro Antolín 494 *ad* [Tib.] 3.6.26. For statistics of its use in poetry, cf. McKeown 175 *ad* Ov. *Am.* 1.7.19.

vis tamen illa legi!: the same metrical structure in Tib. 1.6.66, Ov. *Am.* 1.5.14, 1.11.16, *Ars* 1.666, 2.186, *Fast.* 2.602, 6.414, *Trist.* 2.466, *Pont.* 2.11.14, 3.4.4, Mart. 4.71.6, 9.37.10 (with Henriksén 189).

ll. 5–6 As in ll. 1–2, the distich mantains the combination of a gastronomical metaphor and a cosmetic one. Note the emphatic anaphora of *nec.*

cibus: a term frequently used in technical and philosophical works (in Lucretius, thirty-four times), and otherwise rare in poetry, except in Ovid (fifty-six times). Cf. five times in Horace (*Sat.* and *Epod.*), once in Catullus (50.9), Virgil (*Georg.* 2.216) and Tibullus (2.6.24), twice in Silius (2.595, 14.600), six times in Statius and fifteen in Juvenal. It is not found in Propertius or in Valerius Flaccus. In Martial, four times (cf. 4.30.15, 4.53.6, 13.90.2) (*ThlL* 3.1038.81).

iuvat: in the sense of 'to please the palate', the verb is found as early as Plautus; cf. *Capt.* 136, *Most.* 691. For the phrase *cibus iuvat,* cf. Catull. 50.9, Ov. *Trist.* 3.8.28 (*ThlL* 7.2746.29).

morsu... aceti: vinegar is proverbially tart; cf. Cato *Agr.* 104.1, Plin. *Nat.* 34.110: *acetum acre.* It is a habitual condiment in Roman cooking; cf. Cato *Agr.* 58: *ubi oleae comessae sunt, hallecem et acetum dato,* Hor. *Sat.* 2.8.49: *(ius) non sine aceto,* Plin. *Nat.* 14.125, Apic. 3.11, 3.13 (*ThlL* 1.380.12–26). Cf. J. André, *L' alimentation,* 193–194. In the figurative sense, to refer to 'malice' or 'racy wit', it is typical of comedy and satire; cf. Plaut. *Pseud.* 739: *ecquid is homo habet aceti in pectore?* Hor. *Sat.* 1.7.32–33: *Graecus, postquam est Italo perfusus aceto, / ... exclamat,* Pers. 5.86: *stoicus... aurem mordaci lotus aceto* (*ThlL* 1.381.49–61). *Morsus* literally means 'bite', but it is often used in a broad figurative sense, especially to denote the effect caused by bitter or spicy substances; cf. Plin. *Nat.* 21.93, 36.191, Auson. *Prof.* 6.27 (*ThlL* 8.1509.8). For the use of this concept of 'spicy', ie, *mordax,* to characterize invective or satire in general, cf. Ov. *Trist.* 2.563, *Pont.* 3.3.106.

fraudatus: this use, in reference to a dish 'deprived of one of its ingredients' is unique; cf. *ThlL* 6.1.1264.20. *Fraudare* is basically found in prose. In poetry, cf. Ovid (ten examples), Virgil (one), Horace (one). It is not found in Propertius, Tibullus, Persius, Valerius Flaccus or Juvenal. In Martial seven times, always in impersonal forms.

gelasinus: adaptation of the Greek term γελασῖνος, which is found in the same sense in *AP* 5.35.3: τροχαλοῖς... γελασίνοις. Martial is the only author to use this term in the whole of Latin literature. Otherwise, there is only a possibly corrupt form in *CIL* 10.4483: *caca, ut possimus bene dormire et pedicare natis candidas, ceiasinos tuos* (*ThlL* 3.737.34). Other terms of Greek origin used only by Martial are *ascaules* (10.3.8), *chersos* (14.88.1), *copta* (14.69.2), *eschatocollion* (2.6.3), *hexaclinon* (9.59.9), *opthalmicus* (8.74.1), *orthopygium*

(3.93.12) and *pityon* (12.50.1). Cf. A. E. Housman, *Class. Pap.*, 1167 (= *CR* 44 [1930] 115).

ll. 7–8 Culinary metaphors to express Martial's preference for spicy foods, ie, 'tasty' literature. See the same idea, again with culinary metaphors, in Fronto 3.3.2: *illa... ita a me dicentur, ut fel et bilem sapiant.* Martial uses the same metaphor to express sexual preferences in 12.96.9–10.

Infanti: ie, *puero infanti.* It is attested as a noun from the 1st c. BC (cf. *ThlL* 7.1.1347.53), and is frequent as an adjective from the early period, both in prose and in verse; cf. Brink 137 *ad* Hor. *Epist.* 2.1.99.

melimela: a term taken from the Greek (μελίμελον), used to refer to apples termed *mustea*; cf. Varro *Rust.* 1.59: *quae antea mustea vocabant, nunc melimela appellant,* Plin. *Nat.* 15.51: *mustea a celeritate mitescendi, quae nunc melimela dicuntur a sapore melleo.* They are, strictly speaking, apples sweetened with honey; cf. 13.24: *Si tibi Cecropio saturata Cydonia melle / ponentur, dicas, haec melimela placent* (*ThlL* 8.616.68). Cf. *RE* 1.2704 (Olck). Cf. Hor. *Carm.* 2.4.31, *Sat.* 2.8.31–32. In Martial, cf. 1.43.4, 13.24. Used here as the classic example of what is very sweet, as opposed to what is spicy and biting; cf. *gutta aceti.* Moreover, honey is often mentioned to symbolize sweetness and, metaphorically, mildness; cf. J. C. Bramble, *Programmatic Satire,* 52.

fatuasque mariscas: in its original sense of a type of 'fig with little taste'. Contrasted with *ficus,* cf. Cato *Agr.* 8.1, Varro *Rust.* 1.9.5 and Plin. *Nat.* 16.116. Cf. Colum. 10.415: *pingues... mariscae.* In Martial, also in 11.18.15 and 12.96.9. In the extended sense of 'haemorrhoids', cf. Iuv. 2.13 and cf. *ad* 7.71. Contrasted with the Chian fig, also in Mart. 12.96.9–10: *non eadem res est: Chiam volo, nolo mariscam: / ne dubites quae sit Chia, marisca tua est* (ie, *pars ad paedicationem minus idonea*) (*ThlL* 8.398.59–71). Cf. J. André, *Termes de Botanique,* 137. *Fatuus* in the extended sense of *insulsum*; cf. Non. p. 33, Serv. *Georg.* 3.395: *insulsum: proprie fatuum, quasi sine sale.* The *ThlL* presents no evidence of this sense before Martial, with the exception of Apic. 4.2.25. In Martial, cf. 10.37.9, 11.31.8 (with Kay 139), 13.13.1 (*ThlL* 6.1.372.33–50).

nam: causal, explanatory conjunction. It usually comes at the beginning of the phrase, as here, but in poetry it can appear in postposition; cf. Catull. 23.7 (with Fordyce 153), 37.11, 64.301. In Martial, of the sixty instances of *nam,* it is postpositioned only once; cf. 1.82.4: *tectis nam modo Regulus sub illis.* Cf. Norden, *Anh. III,* 403, M. Platnauer, *Elegiac Verse,* 94–95, K-St 2.2.112 § 170, H-Sz 506 § 274, Ernout-Thomas 450–451 § 432, 453–454 § 435, Bassols 2.115–118 § 121, C. Kroon, *Discourse particles in Latin: A Study on nam, enim, autem, vero and at* (Amsterdam Studies in Classical Philology, 4) (Amsterdam 1995).

quae novit pungere: *noscere* with the infinitive is a poetic usage; for prose, cf. *Rhet. Her.* 4.65. In Martial, cf. 2.52.1, 10.16(15).2, 10.33.9–10, 14.201.1. Cf. H-Sz 347 § 191, K-St 2.1.690 § 126.

Chia: a type of fig; cf. Calp. *Ecl.* 2.81. On the different kinds of figs, cf. Ath. 3.74c–78f, Varro *Rust.* 1.41.6: *genera ficorum, Chiae ac Chalcidicae et Lydiae*

⟨*et*⟩ *Africanae, ... in Italiam perlata,* Colum. 5.10.11, Plin. *Nat.* 15.69. This type has a special taste, like a mixture of wine and salt; cf. 7.31.2, 12.96.9 (*supra*), 13.23. Cf. J. André, *Termes de Botanique,* 136–137.

sapit: in its basic sense of *saporem habere*; cf. Plaut. *Mil.* 586–587: *certo scio / occisam saepe sapere plus multo suem,* Iuv. 11.120–121: *At nunc divitibus cenandi nulla voluptas; / nil rhombus. nil damna sapit.* Here with the pregnant sense of *bene sapere, placere*; cf. Cato *Agr.* 108.2: *si id sapiet, ... scito duraturum: si subacidum est, non durabit,* Calp. *Ecl.* 3.52: *nec sapiunt fontes,* Mart. 13.13.1: *ut sapiant fatuae, fabrorum prandia, betae* (*OLD s. v.* 1c, Forcellini 5.335 § 6). It is often used with literary connotations, the idea being that literature has a particular taste; cf. Quint. 11.3.182: *aliud oratio sapit nec vult nimium esse condita.* In Martial, cf. 6.64.18 (with Grewing 419–420) and 11.90.8. Cf. also Petron. 3.1, Quint. 6.3.107, 12.10.19. A similar use is found in Greek with the verbs γεύειν and γεύεσθαι; cf. Pl. *Alc.* 1.114, Men. *Georg.* 45. In Latin, see also the use of *gustare* and *degustare* with the same force; cf. Plaut. *Most.* 1063: *gustare ego eius sermonem volo,* Quint. 12.2.4: *sed hoc transeo, de quo neminem, qui litteras vel primis, ut aiunt, labris degustarit, dubitaturum puto,* 10.1.104: *sunt et alii scriptores boni, sed nos genera degustamus, non bibliothecas excutimus.* For the double meaning of this verb ([1] 'to have a particular taste', [2] 'to possess wisdom'), cf. M. Massaro, "*Sapere* e i suoi derivati in Orazio", *SIFC* 46 (1974) 85–128.

26

The poet directly addresses his personified work and asks it to go in search of a patron. The appeal to the book is a commonplace in Martial, especially when sending it to a particular place or person; cf. Citroni 23–24 *ad* 1.3; M. Citroni, *Maia* 38 (1986) 111–146. The device was previously used by Catullus (cf. 35) and Horace (cf. *Epist.* 1.20 [cf. E. Fraenkel, *Horace*, 356–359]), but above all by Ovid (cf. *Trist.* 1.1, 3.7, *Pont.* 4.5). Cf. S. Besslich, "Anrede an das Buch. Gedanken zu einem Topos in der römischen Dichtung", in A. von Swiek, ed., *Beiträge zur Geschichte des Buches: Festschrift für Hans Widmann* (Stuttgart 1974) 1–12, and recently J. Geyssen, "Sending a book to the Palatine: Martial 1.70 and Ovid", *Mnemosyne* 52 (1999) 718–738.

In this case, he is appealing to L. Domitius Apollinaris, a lawyer friend of Martial and Pliny (cf. *Epist.* 2.9 and 5.6), governor of Lycia and Pamphylia and consul in the year 97. He also addresses him in 4.86 (where a copy of the book of epigrams is presented to him, with the same suggestion that, with him, they will be safe from criticism), 7.89, 10.30.4 and 11.15. Both Martial and Pliny recognize his worth as a literary critic; cf. 4.86.3–5 and Plin. *Epist.* 5.6.43. There is no reason to suppose that he was a writer himself (cf. *contra* Kay 100). Cf. Sherwin-White 156 *ad* Plin. *Epist.* 2.9.

This epigram probably introduced a *libellus* sent to Apollinaris with a selection of epigrams to be submitted to his judgement before the publication of the book as such. Similarly, 4.82, 5.80 and 11.106 (with Kay 284). For the existence of 'offprints' of this type, an exclusive pre-publication gift to the addressees, cf. Stat. *Silv.* 1 *praef.* 10–11: *quid quod et serum erat continere, cum illa vos certe quorum honori data sunt haberetis?* Cf. P. White, *JRS* 64 (1974) 47, *HSPh* 79 (1975) 265, D. P. Fowler, *Ramus* 24 (1995) 31–58 and P. White, *EMC* 15 (1996) 397–412.

The poem has a three-part structure: (1) ll. 1–6 Formulaic sending of the book to request the protection of the addressee. (2) ll. 7–8 Praise of the addressee's fidelity to the works of Martial. (3) ll. 9–10 Final recapitulatory advice.

The same line is repeated at the beginning and the end. For this technique, cf. 2.6.1 and 17: *i nunc, edere me iube libellos*, 4.64, 4.89. Cf. *ad* 7.17. The technique is similar to the use of *versus reciproci*, or 'echoing lines', on which cf. F. Munari, *Ovidi Nasonis Amores* (Firenze 1970^{5}) (= 1951) 22, V. Tandoi, *EV s. v. Anthologia latina*, 1.201.

The epigram is written in choliambic or scazontic verse; cf. *ad* 7.7.

Bibliography: G. Friedrich, *Hermes* 43 (1908) 626, A. Ker, *CQ* 44 (1950) 12–24.

ll. 1–4 Martial addresses his book and entrusts it with the task of finding a particular patron. This is a literary commonplace; cf. *supra*. Within book 7, cf. 97.

conveni: in the sense of *deprehendere aliquem, occurrere alicui*; cf. Enn. *Scaen.* 422 (with Jocelyn 391), Plaut. *Amph.* 767, *Capt.* 748, Prop. 4.4.81, Ov. *Ars* 2.394 (*ThlL* 4.827.72). In Martial, cf. 2.67.3.

scazon: the author addresses his poem by the name of the metre in which it is written; cf. Catull. 42.1: *adeste, hendecasyllabi, quot estis*, Mart. 1.96.1. It is a technical term borrowed from the Greek (cf. σκάζων), in poetry only found in Martial; cf. 1.96.1, and *infra* l. 10. Strictly speaking, it consists of a 'limping' iambic trimeter, ie, the final thesis is long and the penultimate short (cf. Catull. 8.1). Cf. Plin. *Epist.* 5.10(11).1: *cave, ne eosdem illos libellos, quos tibi hendecasyllabi nostri blanditiis elicere non possunt, convicio scazontes extorqueant.* The scazon is the characteristic metre for ribald and offensive poems. Martial uses it on seventy-seven occasions (cf., for example, 5.14, 11.61). Its specialized use for unbridled invective dates back to Hipponax, who already appears as the symbol of poetry containing personal attacks in Call. *frg.* 191. Cf. E. Degani, "Note sulla fortuna di Archiloco e di Ipponatte in epoca ellenistica", *QUCC* (1968) 79–104.

si vacabit... / ... dabis: cf. Ov. *Am.* 1.11.15: *vacuae bene redde tabellas.* The need to have free time, ie *otium*, to devote oneself to reading is a commonplace; cf. Cic. *Fam.* 12.30.1: *si ne tu quidem vacas*, Ov. *Pont.* 1.1.3–4: *si vacat, hospitio peregrinos, Brute, libellos / excipe* (*OLD s. v.* 7a). Cf. E. Fraenkel, *Horace*, 350, n. 4, on politeness formulae. In Martial it is particularly frequent as a manifestation of the author's modesty: his addressees are always extremely busy individuals; cf. 4.82, 5.80.1 (with Howell[2] 162), 7.97, 11.1.4–6 (with Kay 55), 11.106. Cf., however, 7.97.4: *illi tu dabis haec vel occupato.* Cf. also Hor. *Epist.* 2.2.95: *si forte vacas, sequere et procul audi*, Iuv. 1.21: *si vacat ac placidi rationem admittis, edam*, Plin. *Epist.* 3.18.4. For bibliography on the meaning of *otium* in Martial and in Roman culture, cf. *ad* 7.28.7. The use of the future imperfect in the protasis and apodosis is not habitual, although it is often found in Cicero and the authors of technical treatises instead of the more regular present-future construction; cf. K-St 2.2.392 § 213, H-Sz 660 § 360, Bassols 2.265 § 253.

ne molestum accedas: parenthetic clause. On this stylistic device, inherited predominantly from the hellenistic poets and especially frequent in Ovid, cf. M. von Albrecht, *Parenthese*, 68, McKeown 133 *ad* Ov. *Am.* 1.6.17. Martial is using the conventional courtesy topos of not disturbing others; cf. Plaut. *Rud.* 120, Catull. 55.1 (with Thomson 336), Cic. *de Orat.* 2.14, *Phil.* 2.41, *Fam.* 5.12.10. The formula is frequent in comedy; cf. Plaut. *Rud.* 116, *Pers.* 599, *Poen.* 50, Ter. *Adel.* 806. In Martial, cf. 1.96.1 (also addressed to the scazon) and 5.6.1. Cf. J. B. Hofmann, *Latín familiar*, 200 § 125. *Molestum* functions as a lexicalized predicate based on the expression *nisi molestum est* and similar; cf. *ThlL* 8.1352.33–72, *OLD s. v.* 1c. The use of the present subjunctive in negative imperative clauses is avoided in classical prose but is frequent in

poetry, especially when the tone is one of advice rather than command; cf. Citroni 183 *ad* 1.54.4 (with a list of cases in Martial), F. Thomas, *Recherches sur le subjonctif latin* (Paris 1938) 121, H-Sz 336–337 § 186.

hoc qualecumque: a self-deprecatory way for the author to express modesty concerning his work; cf. Catull. 1.8–9, Iuv. 1.79 (with Courtney 102), Hor. *Sat.* 1.10.88–89, Stat. *Silv.* 2 *praef.* 29 (*OLD s. v.* 2b). From Catullus it becomes a proemial literary topos; cf. E. Norden, *Antike Kunstprosa*, 595, n. 1, J. Coussin, "Quicumque et les poètes", *Latomus* 11 (1952) 287. In Martial, cf. 1.70.17, 3.1.1.

hoc: ie, *hunc librum*, unspecified, as is usual in proemial epigrams composed to accompany books sent to patrons; cf. Ov. *Am.* 2.1.1, Mart. 3.1.1, 5.1.1; cf. Citroni 98 *ad* 1.29.4.

cuius... est: either because book 7 contains an epigram dedicated to him (cf. 7.89) or because he previously corrected part of the book, which was a frequent practice (cf. 5.80.10–13). Similarly, cf. Stat. *Silv.* 3 *praef.* 6–7 (to Pollio) (with Laguna 114).

hoc facetae carmen imbuant aures: *sic* Gronovius, Duff and Shackleton Bailey. The mss. have unanimously transmitted *haec facetum carmen imbuant aures.* A number of interpretations have been put forward, and two different groups can be distinguished: (1) those who choose to maintain the reading of the mss. For this group, one solution is to defend *facetum carmen* as being in apposition to *haec.* Thus W. M. Lindsay and C. Giarratano. W. Heraeus, followed by H. J. Izaac, maintains the reading but eliminates the parenthesis, defending the use of *haec* for *hae,* an argument previously adopted by G. Friedrich (cf. *Hermes* 43 [1908] 626), who presents as examples of this asyntactic use Catull. 64.320, Cic. *Tusc.* 1.11.22 and Liv. 3.19.2. W. Heraeus adds Tib. 2.5.71, Ov. *Trist.* 4.1.53 and Iuv. 6.569 (cf. W. Heraeus *a. l.* XLIII). Cf. also G. Norcio 88, who presents the additional example of Plaut. *Aul.* 532–533, 444 *a. l.* For *haec* in place of *hae,* a rare usage outside the early period, cf. K-St 2.1.601 § 117. (2) those who correct the unanimous reading of the mss. First of all, they correct the demonstrative pronoun. The corrector of *Q* had already written *hoc* over *haec,* a reading adopted by the *Itali* from Gronovius. W. Gilbert and L. Friedländer choose to read *hae,* taking it to agree with *aures.* For Ker *haec... aures* is a corrupt reading, since Martial never uses *hic* for *iste,* although he does have *iste* for *hic* and *ille*; cf. A. Ker, *CQ* 44 (1950) 23, n. 2. He opts for *hoc,* as D. R. Shackleton Bailey does later. Secondly, they alter the adjective *facetum* to make it agree with *aures. Facetae* is thus the conjecture of Gronovius, Schneidewin, Friedländer, Duff and Shackleton Bailey. *Carmen,* ie, *mea carmina,* a use of singular for plural, as in Prop. 1.7.10, 2.5.6, Ov. *Pont.* 4.16.12, *Trist.* 2.87 (*ThlL* 3.473.78–81). *Imbuere* is in the extended sense of 'inaugurate', 'use for the first time', equivalent to the use of the Greek verb καινίζειν (cf. Call. *frg.* 46.1). Cf. Prop. 4.10.5, Ov. *Ars* 1.654. Cf. Catull. 4.16–17, Verg. *Aen.* 7.541–542 (with Horsfall 357) (cf. Servius *a. l.*: *imbuit: initiavit*), Mart. 8.50(51).17, Apul. *Met.* 11.27 (*ThlL* 7.429.26–32, Forcellini 3.378 § 4, *OLD s. v.* 3).

ll. 5–6 A plea for protection against those who criticize him; cf. 7.72.12–14.

receptum: constructions of this type, the perfect participle having predicative value accompanying a verb of perception, are attested from the early period; cf. Varro *Men.* 277, Plaut. *Mil.* 200–201, Cic. *Tusc.* 5.77. Cf. Bassols 1.376 § 395, K-St 2.1.703–704 § 127.

fronte... tota: an expression created by Martial, equivalent to *frons serena* (cf. *ad* 7.12.1), based on the common expressions *totum pectus* (cf. A. Otto, *Sprichwörter*, 270 § 1368) and *tota mens* (cf. Pease 167 *ad* Verg. *Aen.* 4.100). Cf. Cic. *Tusc.* 2.58: *Ad ferendum igitur dolorem placide atque sedate plurimum proficit toto pectore. ut dicitur, cogitare, quam id honestum sit*, Verg. *Aen.* 4.100: *habes tota quod mente petisti*, 9.276–277: *iam pectore toto / accipio*, Sen. *Epist.* 3.2: *toto illum pectore admitte.* The forehead is the mirror of the soul (cf. *ad* 7.12.1) and one with a frown is a symbol of an evil disposition. Hence poets invite their potential listeners to relax their brows; cf. 1.4.2: *pone supercilium* (= *Priap.* 1.1 [with Goldberg 53]). Note the similar use of ὀφρῦς (cf. *AP* 12.42.3 [Dioscorid.] [with Galán Vioque 204–205]), often mentioned as a sign of seriousness (cf. E. *Hipp.* 172, *IA* 648, Ar. *Ra.* 924–925, X. *Smp.* 8.3, Diph. *apud* Ath. 2.35c, *AP* 7.409.2 [Antip. Sid.], 12.2.6 [Strat.], Alciphr. 4.7[1.34].1), pain (cf. Ar. *Ach.* 1069–1070, Men. *Fr.* 556.3) and arrogance (cf. D. 19.314, *AP* 12.101.3 [Mel.], 9.43.3 [Parmen.], 10.122.3 [Lucill.], 5.92.2 [Rufin.], 5.300.1 [Paul. Sil.], 5.299.5 [Agath.] [cf. also Plin. *Nat.* 11.138: *superbia aliubi receptaculum est, sed hic (in superciliis) sedem habet, in corde nascitur, hoc subit, hoc pendet*]). More references in *ThGl* 6.2463, *s. v.* ὀφρῦς.

noto... favore: ie, 'well-known devotion', 'admiration'; cf. Ov. *Met.* 15.682: *Aeneadae praestant et mente et voce favorem*, *Trist.* 2.562: *quoque favore animi teque tuosque canam.* A unique combination; cf. *ThlL* 6.1.385.73. Cf. Phaedr. 3 *praef.* 63: *candore noto.*

ll. 7–8 Exclamation of admiration for Apollinaris' fidelity to the work of Martial. Observe the same joyous exaltation in 7.97.9–10.

mearum... amore nugarum: ie, *mearum amore carminum*; cf. *ad* 7.11.4. Syntactically this is an objective genitive, with *amor* in the sense of *favor*; cf. *ThlL* 1.1969.46–82. For the usual construction of *amor* with the genitive expressing the object loved, cf. Ov. *Am.* 2.6.29 (*ThlL* 1.1969.46). For the use of *amo* or *amor* with reference to literary works, cf. Hor. *Epist.* 2.2.58–59, Mart. 1.61.1, 6.60(61).1, 7.68.2, 9.99.1.

flagret: with the extended sense it habitually has in love elegy, namely that of 'burning with love', here with the more specific meaning of 'ardently desiring'. For the topos of the *flamma amoris*, cf. R. Pichon, *Serm. amat.*, 150, Pease 86–87 *ad* Verg. *Aen.* 4.2, Nisbet-Hubbard 372 *ad* Hor. *Carm.* 1.33.6, Galán Vioque 141 *ad AP* 5.138 (Dioscorid.). It is constructed either with the ablative, as here (cf. Catull. 67.25 and 73, Prop. 3.19.13 [with Fedeli[3] 575], the only example in Propertius, Ov. *Am.* 1.13.31, [Quint.] *Decl.* 15.11, Mart. 7.87.3, 12.52.4, 10.86.2), or else with the accusative (cf. Prop. 1.13.23, 2.3.33) (*OLD s. v.* 3b, *ThlL* 6.1.847.24).

ll. 9–10 Final recommendation. Again with reference to Apollinaris, cf. 4.86.6–8.

nec: ie, *ne... quidem*; cf. K-St 2.2.44–45 § 157, H-Sz 449–450 § 241.

Contra... esse... tutus: for the same periphrastic formulation, cf. Ov. *Pont.* 2.1.51–52: *ea te contra nec muri mole... / ... tuta fuisse*, Sen. *Contr.* 1.3.2: *ut, cum contra poenam causa tuta non fuerit, contra causam tuta poena sit*, Plin. *Nat.* 32 *praef.* (*ThlL* 4.750.72–74).

Contra malignos: ie, *qui maligne in Martialem loquuntur*; cf. 7.12.5–8, 7.72.12–14. Substantivization of this adjective is frequent in Martial; cf. 4.86.7, 7.72.12. This particular use is not attested in poetry outside Martial, and in prose only from Seneca on; cf. *ThlL* 8.184.75.

si: the postpositioning of *si* to the third or fourth element of the clause is not habitual; cf. Helzle 119 *ad* Ov. *Pont.* 4.4.49, G. Maurach, *Lateinische Dichtersprache* (Darmstadt 1995) 35–36, Grewing 228 *ad* 6.30.1.

Apollinarem: with the repetition of the proper name in the same metrical position at the beginning and the end of the epigram, the poet closes the composition in ring fashion. This device is frequent in Martial; cf. 1.77, 7.43 and 8.67.

Martial jests about a boar that is too large for him to cook. It must have been a common vice at this time to boast of eating animals which were exotic because of their size; cf. Iuv. 4.65–66: *tum Picens 'accipe' dixit / 'privatis maiora focis'.*

This epigram can be interpreted literally, in which case, as part of the topos of *vivere parvo,* Martial is boasting that he lives within his means, turning down a huge boar, for all its splendour. For the development of this topos in Latin literature, cf. Hor. *Carm.* 2.16.13 (with Nisbet-Hubbard² 260): *vivitur parvo bene,* 3.1.25–32, *Sat.* 2.2.1: *quae virtus et quanta, boni, sit vivere parvo.* See also Lucr. 5.1118–1119: *divitiae grandes homini sunt vivere parce / aequo animo; neque enim est umquam penuria parvi,* Cic. *Fin.* 2.91: *quod parvo esset natura contenta,* Tib. 1.1.5–6: *Me mea paupertas vita traducat inerti, / dum meus adsiduo luceat igne focus,* Sen. *Med.* 333, Lucan. 4.377: *discite, quam parvo liceat producere vitam.* Cf. A. Otto, *Sprichwörter,* 376 § 1926, R. Tosi, *Dizionario,* 820 § 1841.

Metaphorically, however, the epigram can be taken as a *recusatio* of the grandiose themes of epic, following the principle of correlation between life and style; cf. Hor. *Epist.* 1.7.44: *parvum parva decent.* In accordance with this interpretation, Martial is parodying epic poetry by comparing it with a huge boar. Similarly, in Hor. *Sat.* 2.4.42, the boar is the symbol of 'fatty', that is, indigestible, poetry (cf. E. Gowers, *Loaded Table,* 171 and 249, n. 122). Again, Horace himself boasts that he feeds on little; cf. *Sat.* 2.6.1: *modus agri non ita magnus, Carm.* 1.31.15–16: *me pascunt olivae, / me cichorea levesque malvae* (cf. also *Carm.* 3.29.11–16, *Epist.* 1.14.35). All of this corresponds to the principle of the *victus tenuis*; cf. Cic. *Tusc.* 3.20.49, 5.32.89, Luc. *Nigr.* 26. Cf. H. Mette, "*Genus tenue* und *mensa tenuis* bei Horaz", *MH* 18 (1961) 136–139, J. C. Bramble, *Programmatic Satire,* 161–162. For a study of *recusationes* in which food appears as a metaphor for 'style', cf. W. H. Race, "Ode 1.20: an Horatian *Recusatio*", *CSCA* 11 (1978) 179–196. See especially D. S. Banta, *Literary Apology and Literary Genre in Martial* (Diss. Duke Univ. 1998) 2–7.

The poem is structured in three parts: (1) ll. 1–4 Presentation of a boar, with mythological *comparatio.* (2) ll. 5–8 Preparation for the cooking of the boar. (3) ll. 9–10 *Recusatio* of the boar.

Bibliography: M. Johnston, *CW* 24 (1931) 142–143. On *recusationes,* cf. F. Cairns, *Generic Composition,* 224–225, 285, W. H. Race, *Classical Genres and English Poetry* (London 1988) 1–34 (with examples in 212–213). For hunting in antiquity, cf. J. Guillén, *Urbs Roma,* 2.324–328, J. K. Anderson, *Hunting in the Ancient World* (Berkeley 1985).

ll. 1–4 Presentation of a boar of enormous proportions.

Tuscae... aper: enallage for *Tuscus aper.* Traditionally the Etrurian boar is of very good quality; cf. 12.14.9–10, Stat. *Silv.* 4.6.10. Cf. Iuv. 1.22 (with Courtney 89), Plin. *Epist.* 1.6.1, *CIL* 14.3911.3. Cf. also Hor. *Sat.* 2.8.6: *Lucanus aper.* The reference is probably to the wild European boar; cf. Kay 218–219 *ad* 11.69.9 (with bibliography), J. André, *L'alimentation,* 115.

glandis: it can be taken *sensu proprio,* ie, 'fruit of the holm oak', the food of the boar par excellence (cf. Hor. *Sat.* 2.4.40–41: *Umber et iligna nutritus glande rotundas / curvat aper lances*), but, as it depends on *populator,* ie, 'devastator', 'ravager', it is preferable to take it as a metonym for the tree itself; cf. Plin. *Nat.* 17.231: *sunt... culicum genera aliquis molesta, ut glandibus, fico...* (*ThlL* 6.2.2032.61).

populator: a noun of epic resonance which is used as an epithet for mighty warriors. It is not found in prose before Livy; cf. 2.39.5, 3.68.13, 7.17.8. Twice in Ovid (cf. *Met.* 12.593 [with Bömer[2] 187], 13.655), Cf. *Ciris* 111 (with Lyne 148) (Minos), Lucan. 4.92, 9.441, *Epic. Drusi* 433 (Achilles), Sen. *Ag.* 832 (on the boar of Erymanthia), *Tro.* 26, Val. Fl. 1.683, Stat. *Theb.* 7.382, Claud. 5.378. In Martial, only here. It functions as an epithet or apposition for *aper,* an adjectival use especially frequent in derived nouns ending in *-tor* or *-trix*; cf. H-Sz 157 § 92 (cf. *ad* 7.6.5). On nouns in *-tor,* cf. Brink 235–236 *ad* Hor. *Ars* 163. In addition, *populari* is attested three times in Martial, always with reference to animals; cf. 2.46.2 and 9.13.2 (of bees) and 11.18.17 (of a mouse).

ilice multa: ie, *ilicis multum.* The usage is poetic; cf. Bassols 1.164 § 147, K-St 2.1.70 § 19. *Ilex* is used metonymically, the tree for its fruit; cf. also 14.71 (70).1–2 (with Leary 130): *porcus / ... ilice pastus.* These are the only two instances of this metonymic use; cf. *ThlL* 7.1.328.33. Contrast 14.92.1: *puncta notis ilex.* Frequently in the singular with a collective sense, *metri causa*; cf. Norden 188 *ad* Verg. *Aen.* 6.180, *ThlL* 7.1.327.65. For this form of nutrition, cf. Hor. *Sat.* 2.4.40 (cited *supra*).

Aetolae fama secunda ferae: cf. Ov. *Trist.* 1.6.22: *Penelopes esset fama secunda tuae,* Claud. 43.2: *Romani fama secunda fori.* Martial compares the boar caught by his friend Dexter with a mythological boar of proverbial dimensions, the *sus Calydonius*; cf. 9.48.5–6, 13.93. Cf. also Iuv. 5.115–116. On the hunting of the Calydonian boar, see Hollis 66–69 *ad* Ov. *Met.* 8.260–546. Cf. *ad* 7.2.3. *Fama* in the sense of 'glory', 'pride'; in Martial, cf. 8.28.2, 9.28.1 (with Henriksén 151–152), 9.71.1, 9.101.2, 10.103.4, 11.9.1. It is first attested in Prop. 1.15.21–22 (with Fedeli[2] 349–350): *Evadne... , / ... Argivae fama pudicitiae.* Cf. Ov. *Am.* 3.9.5 (*ThlL* 6.1.217.24, *OLD s. v.* 7c). For the *secundus* + dative construction, cf. Verg. *Aen.* 11.441, Liv. 23.10.7, Ov. *Met.* 13.360, *Am.* 1.8.25, *Trist.* 1.6.22. Cf. H-Sz 113–114 § 75, *ad* 7.23.2.

intravit: in the sense of 'pierce with a weapon', this is a poetic use characteristic of the silver period; cf. 14.30.2 (with Leary 84–85), Sil. 13.12, Stat. *Theb.* 9.873, 11.640, Sidon. *Carm.* 2.148 (*ThlL* 7.2.63.11).

splendenti cuspide: metonym for *hasta.* For the use of *cuspis* in the sense of *hasta, iaculum,* cf. *ad* 7.2.3. The phrase is unique; cf. Val. Fl. 1.404: *prora splendet tua cuspis ab alta.*

meus... Dexter: Martial mentions him also in 11.69 (with Kay 217). Cf. *PIR*² D 60, I. Kajanto, *Cognomina,* 250. In both cases the etymological sense of the name, 'skilful', coincides with the role played by the character; cf. J. M. Giegengack, *Significant Names,* 87.

praeda iacet: a common combination; cf. Verg. *Aen.* 9.485, Sen. *Her. F.* 1186, *Phoen.* 15, Stat. *Theb.* 10.265 (*ThlL* 10.2.528.68).

nostris... focis: an ablative with the force of a locative without preposition. This use is rare in the early and classical language unless accompanied by an adjective or the genitive, although it is found in poetry and the *sermo familiaris;* cf. Bassols 1.147 § 147, H-Sz 146 § 86.

invidiosa: in the pregnant sense of 'arousing envy'; cf. Ov. *Met.* 13.414: *invidiosa trahunt victores praemia Grai, Pont.* 3.1.87: *magna peto sed non tamen invidiosa roganti, Am.* 1.8.55 (with McKeown 231): *Certior e multis nec iam invidiosa rapina est.* For the double sense of this adjective, both active, *qui invidet,* and passive, *cui invidetur,* cf. Bömer² 356–358 *ad* Ov. *Met.* 5.513, Barchiesi 179 *ad* Ov. *Epist.* 2.145. The term is frequent in prose, but rare in poetry, except in Ovid (twenty-one occurrences). It is found three times in Propertius (2.1.73, 2.28.10, 2.31.45). In Martial, four times (cf. *Epigr.* 2.3, 6.77.9, 11.65.4). On adjectives in *-osus,* cf. D. O. Ross, *Style,* 53–60, Brink 119 *ad* Hor. *Epist.* 2.1.70, E. Ernout, *Adjectives,* 21. Cf. *ThlL* 7.2.206.74–207.31.

ll. 5–6 Description of the preparations for cooking the boar.

Pinguescant: ie, *pingues fiant.* The verb is characteristic of prose, and is amply attested in Pliny's *Natural History;* cf. *Nat.* 9.15.17, 17.2.5, 18.36.2. In poetry it is first found in Verg. *Georg.* 1.491–492 (the only example in Virgil). Once also in Ovid; cf. *Met.* 15.89 (with Bömer² 282). In Martial, three times (cf. 5.64.3, 9.2.3).

madido... nidore: the combination is found only here. *Nidor* refers to the steam rising from food being cooked, here without negative connotations (cf. Forcellini *s. v.* 4.268 § 1d: *Differt ab odore: quia odor in malam partem sumi non solet... at nidor absolute positus foetorem saepe significat*). It refers, as in this *locus,* to the steam from roast meat, although in the context of a religious offering, in, for example, Ov. *Met.* 12.152–154 (with Bömer² 58): *cuius ut inposuit prosecta calentibus aris / et dis acceptus penetravit in aethera nidor, / sacra tulere suam, pars est data cetera mensis.* The steam from food is the sign of a good dinner; on a humble dinner, cf. Apul. *Met.* 1.21: *nec fumi nec nidoris nebulam vererer.* Cf. Mart. 1.92.9. The term is rare in poetry; cf. Virgil (twice; cf. *Georg.* 3.415, *Aen.* 12.301), Horace (twice; cf. *Sat.* 2.2.19, 2.7.38), Ovid (once; cf. *Met.* 12.153), Juvenal (once; cf. 5.162). It is not attested in Propertius, Tibullus or Statius. In Martial, twice (cf. 1.92.9). The adjective *madidus* is a favourite of Ovid's (twenty-eight examples). Previously in poetry it is only

found twice in Virgil (cf. *Aen.* 5.179, 6.359) and once in Tibullus (cf. 2.5.87). It is not attested in Horace or Propertius. In Martial, twenty-seven times.

laeti... penates: the Penates are the deities which protect the household. They generally had an altar in the most private part of the family house, where they were honoured with the steam from the cooking of a mixture of salt and flour; cf. Cic. *ND* 2.68: *di penates, sive a penu ducto nomine... sive ab eo, quod penitus insident: ex quo etiam penetrales a poetis vocantur,* Serv. *Aen.* 2.514: *penates sunt omnes dii qui domi coluntur.* Cf. *RE* 19.1.425–428 (Weinstock), Roscher 3.1881.8 (Wissowa). The Penates are also mentioned in poetry as a metonym for the house itself from Virgil onwards; cf. *Aen.* 1.527, 4.21, 8.123. Cf. O. Gross, *De metonymiis sermonis Latini a deorum nominibus petitis* (Diss. Halle 1911) 390, Casali 136–137 *ad* Ov. *Epist.* 9.89, A. Dubourdieu, *Les origines et le développement du culte des Pénates à Rome* (Roma 1989), especially 35–56. *Laetus* functions proleptically here. It is a frequent epithet for divinities, indicating their kindly disposition; cf. Catull. 61.8–9: *laetus huc, / huc veni* (*ThlL* 7.2.888.49). In this case, Martial's household Penates are happy when they receive the steam from the cooking of a boar of these characteristics.

flagret et: cacemphaton; cf. l. 8: *addet et.* Cf. *ad* 7.10.4. The postpositioning or *traiectio* of the copulative conjunction *et* is a feature of poetic language which becomes widespread from the Augustan poets onwards, for metrical convenience. The first definite example of *traiectio* of *et* is found in Verg. *Ecl.* 1.34: *pinguis et.* Cf. *ThlL* 5.2.897.52–55, Norden, *Anh. III,* 402–404, Grewing 81 *ad* 6.2.2.

exciso... iugo: hyperbole in keeping with the rest of the epigram: a whole mountain-side has to be cut down to cook the boar which is the subject of the epigram. *Iugum* is used metaphorically, as often, for *mons*; cf. Ov. *Rem.* 202, Stat. *Silv.* 2.7.45 (*OLD s. v.* 8b, *ThlL* 7.2.643.47–63). *Excidere* comes to refer specifically to the chopping-down of trees; cf. Plaut. *Most.* 826: (*postis*) *intempestivos excisos credo,* Varro *Ling.* 5.152: *ab silva laurea, quod ea ibi excisa* (*ThlL* 5.2.1241.10–42).

festa culina: the phrase is found only here. *Culina* is a term from the *sermo familiaris,* found in poetry only once in Varro (*Men.*), Lucilius and the *Catalepton*; three times in the satires of Horace and Juvenal, and seven in Martial. It is not attested in elevated poetry. For the use of this epithet with the place where it is assumed the festival is to be celebrated, cf. Ov. *Met.* 2.712: *festas in Palladis arces,* Sen. *Thy.* 902: *festa... domus* (*ThlL* 6.1.630.55–60). As an adjective, it is a poetic usage not found before the Augustan poets (cf. *ThlL* 6.1.630.27–34).

ingentem piperis... acervum: pepper is not mentioned in literature until the Augustan period (cf. Hor. *Sat.* 2.4.74, 2.8.49, *Epist.* 1.14.23, 2.1.270). It was an expensive product (cf. Plin. *Nat.* 12.28), and traders could even risk their lives to obtain it (cf. Iuv. 14.293–294). Cf. J. André, *L'alimentation,* 207, S. Johnston, *CW* 24 (1931) 142–143, J. I. Miller, *The Spice Trade of the Roman Empire* (29 B. C. to A. D. 641) (Oxford 1969). *Ingens acervus* is a frequent

combination; cf. Hor. *Sat.* 2.3.111, Verg. *Georg.* 1.185 (*ThlL* 1.375.13–49). For *ingens*, cf. *ad* 7.8.4.

arcano mixta Falerna garo: a reference to *oenogarum*, a mixture of wine and *garum* used in cooking; cf. Apic. 42, 76, 125, 146, *RE* 7.1.841–849 (Zahn).

arcano... garo: ie, 'select, fine-quality fish sauce', a phrase found only here. For the nature of this sauce (Gr. γάρον), cf. Plin. *Nat.* 31.93: *intestinis piscium ceterisque, quae abicienda essent, sale maceratis.* It appears *passim* in the recipes of Apicius. *Arcanus* is a poetic term, found seventeen times in Ovid and thirty-six in Statius, belonging to sacred and religious language; cf. *ThlL* 2.434.46. The term is used here to enhance hyperbolically the value of the *garum* used to cook the boar. The quality of the sauce depended on the type of fish used to make it. For other examples of quality *garum*, cf. 13.82.2, 13.102–103, and Plin. *Nat.* 31.93–94. The product was expensive; cf. 11.27.2, Manil. 5.672, Sen. *Epist.* 95.25. Cf. J. Marquardt, *Privatleben* 2.439–440, J. André, *L' alimentation,* 198–199, P. Grimal, "Sur la véritable nature du *garum*", *REA* 54 (1952) 27–28, T. H. Corcoran, "Roman Fish Sauces", *CJ* 58 (1963) 204–209. For the use of *arcanus*, cf. 9.59.5. Moreover, if, as seems logical, we take *arcano* in enallage with *Falerna*, it is also well known that wines improved with age; cf. Murgatroyd^2 35 *ad* Tib. 2.1.27–28, *ad* 7.79. In connection with *Falernum*, cf. Varro *Rust.* 1.65: *genera sunt vini, in quo Falerna, quae quanto pluris annos condita habuerunt, tanto, cum prompta, sunt fructuosiora.* Cf. Catull. 27.1: *vetuli... Falerni,* Hor. *Sat.* 2.3.115: *veterisque Falerni,* Mart. 1.18.1: *vetulo... Falerno.*

mixta: in poetry and postclassical prose it is normally constructed with the dative; cf. K-St 2.1.317 § 76, H-Sz 115 § 76, E. B. Lease, "Notes on Latin Syntax", *AJPh* 30 (1909) 300–301.

Falerna: a wine from Campania and, according to Pliny, the best; cf. *Nat.* 14.62: *nec ulli nunc vino maior auctoritas.* Cf. also Varro *Rust.* 1.2.6, Hor. *Carm.* 1.20.9–10, 3.1.43. See, especially, an aetiological explanation for the excellence of this wine, considered a true *munus Bacchi,* in Sil. 7.162–211 (cf. D. W. T. C. Vessey, "The Myth of Falernus in Silius, *Punica* VII", *CJ* 68 [1972] 240–246). It enjoyed an outstanding reputation and was a particularly expensive wine. In an inscription from a Pompeian tavern, we read that it was four times more expensive than an ordinary wine (*CLE* 931; cf. W. Younger, *Gods, Men and Wine* [1966] 202–203). It was rather dry, and used to be mixed with honey; cf. Macr. *Sat.* 7.12.9, Hor. *Sat.* 2.2.15–16, 2.4.24–25, Mart. 13.108. Cf. A. Tchernia, *Le vin romain,* 342–343, A. Mortera, "Il vino nelle opere di Orazio e di Marziale", *Atti dell' Accad. Ital. della vite e del vino* 7 (Siena 1955) 179–192, A. La Penna, "*Immortale Falernum.* Il vino di Marziale e dei poeti latini del suo tempo", *Maia* 51 (1999) 163–181, T. J. Leary, "Martial's Christmas Winelist", *G&R* 46 (1999) 34–41, Navarro Antolín 473–474 *ad* [Tib.] 3.6.6. On wine in antiquity, cf., besides the references cited *supra,* the general studies by C. F. Weber, *De agro et vino Falerno* (Marburg 1855), G. Curtel, *La vigne et le vin chez les Romains* (Paris

1903), R. Billiard, *La vigne dans l'Antiquité* (Lyon 1913). For the origin of the substantivization of *Falernum*, cf. Catull. 27.1.

ll. 9–10 *Conclusio* with a rejection of all that is beyond the poet's means. The hexameter-ending, with a monosyllable at the end of the fifth foot and two bisyllables, is rare; cf. Norden, *Anh. IX*, 437, Van Dam 151 *ad* Stat. *Silv.* 2.1.164.

redeas: ie, *redi.* The use of the jussive subjunctive for the second person singular instead of the present imperative is a feature of the *sermo familiaris* which is frequent in poetry; cf. Verg. *Aen.* 4.497, Prop. 1.18.11. Cf. Bassols 2.317 § 309, K-St 2.1.186 § 47.

noster... ignis: ie, *meus ignis.* Cf. *ad* 7.11.1.

non capit ignis: for the idea of excessive food or expenditure for a private home, cf. Iuv. 4.66: *privatis maiora focis.* The same phrase appears, in the same metrical position, in Stat. *Silv.* 2.1.164 (with Van Dam 149) (*ThlL* 3.329.49–52).

conturbator: *nomen agentis* coined by Martial on the basis of the verb *conturbare.* It picks up on l. 1 in ring fashion: *populator.* Such nouns from verbs are frequent in Martial; cf. *celebrator* (8.78.3), *domitor* (10.4.4), *gestator* (4.64.1), *gratulator* (10.74.1). *Conturbator* is found twice in Martial, here and in 10.96.9. Cf. later [Quint.] *Decl.* 3b.6: *conturbatorem absolves exercitum,* Heges. 4.4.1: *conturbator in otio, desertor in periculo, Epist. Pontif.* 612 Thiel 2.4: *adversus diabolum conturbatorem verae pacis. Conturbare* is, in addition, very rare in poetry, except in Lucretius (eight examples). In Martial, it is used only once (cf. 9.3.5), as in Terence, Lucilius, Catullus, Seneca and Juvenal; twice in Plautus and not at all in Ovid (*ThlL* 4.807.28–30). Cf. F. Fortuny Previ, *AUM* 40 (1981/82) 114–115.

esurio: in its primary sense of *edere velle*; cf. *ThlL* 5.2.866.32. It is attested from the early perod; cf. Plaut. *Amph.* 311, Lucil. *frg.* 286. For its absolute use with an adverb qualifying the action, cf. Plaut. *Stich.* 180: *nunc essurio acrius* (*ThlL* 5.2.866.48). For derived verbs of this type, cf. the statement of Prisc. *gramm.* 8.74 (GLK 2.429.10): *est altera species derivativorum in 'urio' desinens, quae a participio praeteriti temporis solet fieri sive a supino in u terminante assumptione 'rio', ut 'lectus' supinum, ex his 'lecturio', 'esus esu esurio', 'mictu micturio', 'partu parturio', 'amatu amaturio'...*

Martial addresses a certain Fuscus, a prestigious lawyer with a love of literature, from whom he hopes to receive favourable criticism. He is probably the same Fuscus addressed by Martial in epigram 1.54, about the beginning of a relationship of patronage between the two (cf. *contra RE* 7.406 [Stein]). He has been identified with Cornelius Fuscus, prefect of Domitian's pretorian guard, to whom Martial dedicates an epitaph (cf. 6.76). Cf. *RE* 4.1.1340 [Stein], R. Syme, *Tacitus,* 683–684, J. Fergusson, *Prosopography,* 98, *contra* Friedländer 464 *a. l.* Sherwin-White connects him with Cn. Pedanius Fuscus Salinator, consul sometime before 86 and proconsul of Asia between 98 and 102 (cf. 386 *ad* Plin. *Epist.* 6.26.1). He has also been identified with the lawyer Fuscus mentioned disparagingly by Juvenal in 16.45–47 (with Mayor 409): *iam facundo ponente lacernas / Caedicio et Fusco iam micturiente parati / digredimur.* However, the name is very common; cf. I. Kajanto, *Cognomina,* 228.

The epigram adopts the form of an entreaty, begging the patron to express a critical opinion on Martial's literary work (cf. 5.80, 6.1, 12 *praef.*), to which end it follows the structure characteristic of ritual petitions: (1) ll. 1–6 Expression of wishes for prosperity, in this case economic (ll. 1–4) and professional (ll. 5–6). (2) ll. 7–8 Entreaty in imperative. (3) ll. 9–10 Dialogue between patron-literary critic and author.

ll. 1–2 Desiderative subjunctive clause characteristic of a ritual entreaty. The poet wishes his patron a good grape-harvest in his Tibur valley vineyards. The wines of Tibur are first mentioned in Horace (*Carm.* 1.18.1). Cf. also Plin. *Nat.* 14.38, Galen. 6.334, 10.831. On the quality of the wine from this region, cf. A. Tchernia, *Le vin romain,* 206–207.

Tiburtinae... Dianae: habitual antonomasia denoting a region by the cult established there; cf. 7.13.3: *Herculeos... colles* (cf. 4.57.9), also referring to the hills of Tivoli. This is the only testimony of the existence of an established cult to Diana in the Tibur valley. However, veneration of Diana by the inhabitants of this valley is attested from the early period, according to Cato *frg.* 58 (in Prisc. 4.129 H): *lucum Dianium in nemore Aricino Egerius Baebius Tusculanus dedicavit dictator Latinus. Hi populi communiter: Tusculanus, Aricinus, ... Tiburtis...* Cf. *RE* 6a.823, 835 (S. Weinstock). For the Romans, Diana, like her equivalent Ἄρτεμις for the Greeks, was the patron goddess of woods; cf. Verg. *Aen.* 7.762–764: *Virbius, insignem quem mater Aricia misit, / eductum Egeriae lucis umentia circum / litora, pinguis ubi et placabilis ara Dianae,* Ov. *Ars* 1.259, Lucan. 3.86, Sil. 4.369, Stat. *Silv.* 3.1.58. On Diana and her cult, cf. Latte, *Religionsgeschichte,* 16–173, *RE* 5.1.325–338 (Wissowa). For the goddess's obscure origins, cf. A. E. Gordon, "On the Origin of Diana", *TAPhA* 63 (1932) 177–192. The phrase is unique. *Tiburtinus* as an

epithet of Diana is attested only here. Moreover, the adjective is not found in Lucretius, Virgil, Horace, Ovid or Lucan, and only once in Propertius (4.7.85), Juvenal (11.65) and Statius (*Silv.* 1 *praef.* 27). In Martial, eight occurrences.

tibi: ie, *in beneficium tuum. Dativus commodi* which indicates the beneficiary of a favourable prophecy; cf. K-St 2.1.4 § 3.

silva... / ... nemus: *silva* can be synonymous with *nemus*, but the latter is more limited in size, while *silva* may include a large forest. They are often mentioned together; cf. Cic. *Div.* 1.114, Verg. *Ecl.* 2.21, *Aen.* 1.164–165, 6.703–704, 7.515, Sen. *Phoen.* 15–16 (with Frank 82). For this *variatio*, cf. Mynors 141 *ad* Verg. *Georg.* 2.323: 'Where the two words occur together it is difficult to detect much difference of meaning'.

caesum: used very frequently in connection with the cutting of trees; cf. *ThlL* 3.56.1, *OLD s. v.* 5b. For the pruning of vineyards, cf. Verg. *Georg.* 2.398–401 (with Mynors 152): *namque omne quotannis / terque quaterque solum scindendum glaebaque versis / aeternum frangenda bidentibus, omne levandum / fronde nemus.* The mention of the pruning of vines, carried out to allow the sunlight to reach the bunches of grapes unhindered and to strengthen the stocks, is an element characteristic of everyday family life; cf. Colum. 4.17.3, Catull. 64.41, Verg. *Ecl.* 1.56, Ov. *Met.* 14.649.

redire: for this meaning, cf. Hor. *Carm.* 4.7.1: *redeunt iam gramina campis,* Ov. *Fast.* 3.237: *arboribus redeunt detonsae... frondes* (*OLD s. v.* 8a). For the construction of *properare* with infinitive, cf. K-St 2.1.667 § 124.

ll. 3–4 Martial compares the quality of Fuscus' oil with the renowned oils of Baetica. For the formulation, cf. Hor. *Sat.* 2.4.70: *Picenis cedunt pomis Tiburtia suco.*

Tartesiacis... trapetis: ie, *trapetis olei,* by metonymy for 'oil'. It is the technical term to refer to the presses for oil and grapes, probably of Greek origin, from a rare *τράπητον or *τράπητρον (cf. Walde-Hofmann *s. v.* 700). It is found in the technical treatise-writers; cf. Cato *Agr.* 22.3, Plin. *Nat.* 15.23, Colum. 12.52.6. In poetry, cf. Verg. *Georg.* 2.519: *teritur Sicyonia baca trapetis.* Cf. *RE* 6a.2187–2194 (J. Hörle). *Tartesiacus* is used as a synonym of *Gaditanus, Baeticus* and even *Hispanus* (cf. M. Dolç y Dolç, *EClás* 4 [1957/58] 70, A. Schulten, *Tartessos* [Madrid 1945] 154). In Martial, it appears four times, each in reference to the region washed by the river Baetis (cf. 8.28.5, 9.61.1, 11.16.4). Cf. M. Dolç, *Hispania,* 65–66. Baetica was, and still is today, famed for its production of olive oil; cf. Plin. *Nat.* 17.93, Mart. 12.63.1–2, 12.98.1, Sil. 1.238 (with Spaltenstein 43). See *RE* 8.1997.29. In view of its quality, it is a frequent term of comparison; cf. Stat. *Silv.* 2.7.28–29 (with Van Dam 468): *quae Tritonide fertiles Athenas / unctis, Baetica, provocas trapetis,* Plin. *Nat.* 15.8: *reliquum certamen inter Histriae terram et Baeticae par est.* For the techniques of olive-growing, cf. Colum. 5.8–9, Plin. *Nat.* 15.1–34. Cf. K. D. White, *Roman Farming* (London 1970) 227–229. Cf., in general, J. Kolendo, *L' agricultura nell' Italia romana* (Roma 1980).

Pallas tua: synecdoche for 'oil'; cf. Ov. *Met.* 13.653–654: *in segetem laticemque meri canaeque Minervae / transformabantur, Trist.* 4.5.4 (with Luck 254): *ut vigil infusa Pallade flamma solet, Epist.* 19.44: *pallade iam pingui tinguere membra putas? Aetna* 13–14 (with Goodyear 105): *ipse suo flueret Bacchus pede mellaque lentis / penderent foliis et pingui Pallas oliva...* , *CLE* 1552 A. 28. Cf. W. Ehlers, "*Appendix Vergiliana.* Testo, introduzione e traduzione a cura di Remo Giomini", *Gnomon* 27 (1955) 97. The name has also been interpreted as 'olive tree', as an extension of the first distich, but, after mentioning the trees, the poet turns in the second distich to the fruits, ie, 'oil' and 'wine' (*bona musta*). Moreover, the reference to the oil presses alludes to the final man-made product. As a metonym for 'tree', only one case is attested in Greek (cf. *AP* 14.53.1), although it is more frequent in Latin (cf. Ov. *Am.* 2.16.8 [with McKeown^2 336], Manil. 2.21). Cf. Van Dam 468 *ad* Stat. *Silv.* 2.7.28. Metonyms of this kind are frequent with other deities like Bacchus (wine), Vulcanus (fire) and Venus (love). The use of the name of the god for the object consecrated to him is normal and is attested by the ancient authors themselves; cf. *Rhet. Her.* 4.43, Cic. *de Orat.* 3.167, Quint. 8.6.24. Cf. H. Lausberg, *Elementos,* 119 § 207, Navarro Antolín 175 *ad* [Tib.] 3.2.19.

cedat: habitual in comparisons to indicate the inferiority of one term to another. The formula is adapted from the Greek (εἴκω) and first introduced into Latin by Propertius (cf. 2.2.13 and 2.34.65). Virgil and Lucan use it once (cf. Verg. *Ecl.* 8.68, Lucan. 7.408), and Ovid twice (cf. *Am.* 1.15.34, *Met.* 5.311), while Statius abuses the expression; cf. E. R. Curtius, *Lit. europea,* 235, Van Dam 233 *ad* Stat. *Silv.* 2.2.60–62, Laguna 177 *ad* Stat. *Silv.* 3.1.142. In Martial, cf. 6.80.9 (with Grewing 520–521), 12.31.3–4. Cf. also *Epigr.* 1.7, 8.55(56).1–2, 10.63.1–2, 13.118.1.

immodici... lacus: *lacus* refers to the vats where the still-young wine was stored for ageing; cf. the equivalent Greek term λάκκοι. Cf. *RE* 12.376 (Hug), *ThlL* 7.2.863.76–84. *Immodicus* is a frequently-used term in poetry for metrical convenience; cf. *ThlL* 7.1.485.42. In Martial, nine times. Cf. Grewing 226 *ad* 6.29.7. For the line-ending, cf. Ov. *Trist.* 3.10.72 (with Luck 215), *Fast.* 3.558, Tib. 1.1.10, *Priap.* 53.2. Cf. A. Zingerle, *Martials Ovidstudien,* 15. For Ovid's influence in Martial, besides A. Zingerle, *Martials Ovidstudien,* and E. Siedschlag, *RFIC* 100 (1972) 156–161, cf. R. A. Pitcher, "Martial's Debt to Ovid", in F. Grewing, *Totus notus in orbe,* 59–76.

bona musta: 'young wine'. There are references to different types of *mustum*; cf. Plin. *Nat.* 23.29: *musta differentias habent naturales has, quod sunt candida aut nigra aut inter utrumque, alia ex quibus vinum fiat, alia ex quibus passum.* Cf. *ad* 7.53.6. *Mustum* is attested from Cato onwards; cf. *Agr.* 120. In poetry it is almost always in the plural; cf. *ThlL* 8.1712.61–65. Cf. *RE* 16.912–926 (Abel).

ll. 5–6 *Tricolon auctum* with asyndetic, emphatic anaphora picking up the opening optative *sic* (cf. l. 1) to indicate a change of topic in the plea:

after economic prosperity, he goes on to wish Fuscus a good reputation and success in the exercising of his profession.

sic... sic: cf. also l. 1. A similar anaphoric construction in 4.35.6, 4.45.7, 6.94.3 (with Grewing 592), 10.61.5, 12.18.16. Cf. also 8.79.5.

fora: poetic plural, a metonym for *homines qui in foro laborant*, ie, *iudices, causidici* and the like. The use of *forum* to refer to the people who frequent the forum or the activities which take place therein is quite frequent and is found from Cicero on; cf. *Fam.* 5.8.3, Plin. *Epist.* 6.23.3. For the forum as the place where trials were held and the centre of the legal life of the Urbs, cf. *ThlL* 6.1.1207.46–78. The use of the plural is rare in poetry; cf. Lucil. *frg.* 1148, Ov. *Trist.* 3.12.24, *Epist.* 18.11, *Ars* 1.79. Shackleton Bailey (cf. *Loeb*, 2.98, note a) interprets this as a reference to the three fora in existence at this time, the Forum Romanum, the Forum Caesaris and the Forum Augusti; cf. *ad* 7.65.

Palatia: ie, 'imperial palace'. It is first found with this meaning in poetry in Ov. *Ars* 3.119: *quae nunc sub Phoebo ducibusque Palatia fulgent.* Cf. Bömer[2] 81 *ad* Ov. *Met.* 1.176, Luck *19 ad* Ov. *Trist.* 1.1.69. Originally, it referred to the temple of marble and gold on the Palatine dedicated to Apollo, one of the most magnificent buildings erected by Augustus (it was dedicated on 9th October 28 [cf. Hor. *Carm.* 1.31 and Prop. 2.31; cf. also Hor. *Epist.* 1.3.17, Prop. 4.1.3, Ov. *Ars* 3.119, 3.389, Lucan. 3.103]). In dactylic poetry the plural is always used from Virgil on for metrical convenience. From the time of Domitian, the first *a* may be considered long; cf. in Silius (1 Pā – / 3 Pa-), Statius (2 Pā – / 1 Pa-). Cf. Serv. *Aen.* 8.51: *Pa longum est ut Martialis ponit plerumque.* It is long here, as in 1.70.5, 4.5.7, 4.78.7, 8.28.22, 8.39.1, 9.24.1, 9.42.5, 9.79.2, 9.86.7, 9.91.3, 9.101.13, 11.8.5, 12.21.3, 13.91.1; short in 4.45.2, 5.5.1, 5.19.4, 8.60.1, 9.39.1. Cf. examples in Citroni 228 *ad* 1.70.5, Henriksén 134 *ad* 9.24.2 (n. 1). Before the silver age it is always short. It is first scanned long by Silius (12.516) for metrical convenience. Cf. *RE* 18.3.15–16 (Ziegler). For the formulation, cf. 9.42.5.

excolat: here in an attenuated sense, equivalent to *exornare.* In poetry it is found here and in Stat. *Silv.* 3.4.47–49: *veterisque penates / Evandri... / excolit* (cf. also Claud. 21.3) (*ThlL* 5.1.1278.53). See the use of *colere* with the same meaning in Ov. *Met.* 2.737 (with Bömer[2] 413): *ebore et testudine cultos* (cf. also Ov. *Medic.* 7), previously attested only in Varro *Men.* 525 (in Non. 250 M, 378 L): *qui domicilia colerent.*

geminas... fores: *geminus* in the sense of 'two', 'both', a use attested from the *neoterici* on; cf. Catull. 63.75. Cf. Norden 323 *ad* Verg. *Aen.* 6.788 (*OLD s. v.* 4). The phrase *geminae fores* is first found in Ov. *Trist.* 4.4.74: *stabat geminas ante... fores.* For a later period, cf. Val. Fl. 5.416: *ad geminas fert ora fores*; for an earlier example, cf., for instance, Plaut. *Capt.* 831: *aperite hasce ambas fores.*

palma: cf. Iuv. 7.118 (with Courtney 365): *figantur virides, scalarum gloria, palmae.* Lawyers decorated their doors with palm-leaves after achieving a victory in the forum; cf. *Laus Pis.* 27–31: *licet exercere togatae / munia militiae;...*

hinc quoque servati contingit gloria civis / altaque victrices intexunt limina palmae, Luc. *Rh. Pr.* 25: ῥήτωρ δοκῶ κἂν ταῖς δίκαις ἐξετάζομαι, προδιδοὺς τὰ πολλά... καὶ ἡττῶμαι μὲν τὰ πλεῖστα. οἱ φοίνικες δὲ ἐπὶ τῇ θύρᾳ χλωροὶ ἐστεφανωμένοι. Cf. also Ov. *Am.* 2.5.12 (with McKeown[2] 89), 3.14.47, Cic. *de Orat.* 2.227, 3.143, Sen. *Contr.* 10 *praef.* 13, *Suas.* 2.16. The palm was the sign of victory in any contest (cf. *ad* 7.2.8). Cf. Mayor 297 *ad* Iuv. 7.118.

ll. 7–8 After expressing his good wishes, Martial requests, by way of payment or compensation, a literary critique of his work, no doubt a positive one. Reading light-weight verse was no doubt an activity appropiate to the Saturnalia; cf. 11.15 and 14.1.7–12.

otia: in the positive sense of 'free time to devote to literary affairs'. For the need for leisure-time to devote oneself to reading and literary criticism, cf. 11.3.1, and on the commonplace, cf. *ad* 7.26.2. Cf. J. V. D. Balsdon, *Life and Leisure*, 136–144, J.-M. André, *Recherches sur l' Otium Romain* (Paris 1962), *L' otium dans la vie morale et intellectuelle romaine des origines à l' époque augustéenne* (Paris 1966), E. Fraenkel, *Horace*, 211. See the bibliography in A. Ramírez de Verger, "El *otium* de los elegíacos: una forma heterodoxa de vivir", F. Gascó, J. Alvar, eds., *Heterodoxos, reformadores y marginados en la Antigüedad clásica* (Sevilla 1991) 62, n. 7 and 8. Cf. especially J. Gómez Pallarés, "Les problèmes de l' *otium* chez Martial", in J. M. André, J. Dangel, P. Demont, *Les loisirs et l' héritage de la culture classique. Actes du XIIIe congrès de l' Association Guillaume Budé (Dijon, 27–31 août 1993)* (Bruxelles: Latomus, 1996) 405–410. Formally, this is a poetic plural, metrically more convenient than the singular, which is generally avoided in dactylic metre (cf. Citroni 186 *ad* 1.55.4). Cf. P. Maas, "Studien zum poetischen Plural bei den Römern", in *Kleine Schriften* (München 1973) 541, E. Löfstedt, *Syntactica*, 1.36–37.

medius... December: ie, *dies qui in medio Decembre sunt*; cf. K-St 2.1, 233 § 62, H-Sz 161 § 95[a], Ernout-Thomas 166 § 192c, Bassols 1.163 § 147. For the use of *December* personified, cf. *ThlL* 5.1.127.19–32. Martial is referring to the festival of the Saturnalia, which began on December 17. This was a time for enjoyment and a break from daily routine; cf. Ov. *Fast.* 5.331, Sen. *Epist.* 18.1. Masters and slaves exchanged roles and *paedagogi* even broke off their classes, which was not normal practice during other types of festival; cf. Plin. *Epist.* 8.7.1, Mart. 5.84, Petron. 58.2. Cf. *RE* 2a.201–211 (Nilsson), Daremberg-Saglio, 4.(2)1080 (J.-A. Hild), Roscher 4.437 (Wissowa), T. J. Leary 1–8 *ad* 14 ("The Roman Saturnalia"). This holiday was often simply denoted by a reference to *December*; cf. 5.84.9: *meus December*, Stat. *Silv.* 1.6.5: *multo gravidus mero December*, *Carm. de mens.* 1.12.47: *aurea non revocet Saturno festa December.*

exige, sed certa... aure: *exigere* in the sense of *examinare, ponderare*; cf. 4.82.4, 5.80.3, 7.12.2. Cf. Quint. 1.5.19 (*ThlL* 5.2.1463.22–25). For *auris* as the instrument of literary judgement, cf. *ad* 7.12.2. *Certa auris* is a unique combination, with *certus* in the sense of *fidus*; cf. *Epic. Drusi* 240: *pollice quae certo pensa severa trahunt* (*ThlL* 3.923.28–70).

ll. 9–10 Conclusion, introducing the addressee as interlocutor. Martial closes the epigram with an *aprosdóketon* in which, using the technique of leaving the reader in suspense, and by way of a final joke, he insinuates that the *causidicus* is narcissistic in character. Martial asks Fuscus to say what he wants to hear, namely to offer 'good wishes', just as Martial has done in the preceding lines. In this sense, note Markland's annotation on these closing lines, quoted by A. E. Housman (cf. *Class. Pap.*, 739 [= *JPh* 30 (1907) 265]): "*quod = laudem*". In his epigrams, Martial often calls on the critical judgement of his readers; cf. 12 *praef.* 21–25: *Tu velim ista, quae tantum apud te non periclitantur, diligenter aestimare et excutere non graveris; et, quod tibi difficillimum est, de nugis nostris iudices candore* (*coniecit* A. E. Housman [cf. *Class. Pap.*, 733–734 (= *JPh* 30 [1907] 258)]; *nidore* β : *nitore* γ) *seposito* (...). Asking to be told the truth about one's work is a literary topos; cf. Cic. *Q. fr.* 2.16.5: *dic mihi verum*, Epict. *diss.* 3.23.11. For the formulation, cf. Plaut. *Most.* 181: *ego verum amo, verum volo dici mihi*, Hor. *Ars* 426–430, Pers. 1.55 (with Kißel 181–182): *et 'verum' inquis 'amo, verum mihi dicite de me'.* On the topic, cf. Mart. 8.76 and also 5.63. Note the monosyllable at the end of the hexameter; cf. Norden, *Anh. IX*, 438–449, Fedeli[3] 60 *ad* Prop. 3.1.9–10, Helzle 79 *ad* Ov. *Pont.* 4.2.47.

Res est haec ardua: for *arduus* in the sense of *difficilis, laboriosus*, cf. *ThlL* 2.495.65–496.49. Cf. Gell. 4.15.6: *'arduum' Sallustius non pro difficili tantum, sed pro eo quoque ponit, quod Graeci χαλεπὸν appellant, quod est cum difficile, tum molestum quoque et incommodum et intractabile.* In combination with *res*, to express the difficulty of an undertaking, cf. Cic. *Inv.* 2.163: *rerum arduarum et difficilium, Off.* 1.66: *res... vehementer arduas*, Hor. *Carm.* 2.3.1–2: *aequam memento rebus in arduis / servare mentem*, Plin. *Nat.* 15 *praef.* In Martial, cf. 11.5.3: *Ardua res haec est* (*ThlL* 2.495.69–84).

29

An epigram on a literary theme in which Martial invites a *puer delicatus* to listen to his poems and forget for a moment the more serious work of his *dominus*. In reality this is indirect praise of the *dominus* and the quality of his work.

A hymn scheme is followed: (1) ll. 1–2 Invocation: vocative, apposition + relative clause. (2) ll. 3–4 Formula of good omen. (3) ll. 5–6 Request or plea. (4) ll. 7–8 Literary-historical *exemplum*.

The poet addresses Thestylus (Gr. Θέστυλλος; cf. W. Pape, *Wörterbuch der griechischen Eigennamen* [3. Auflage neu bearbeitet von Gustav Eduard Benseler] [Braunschweig 1863–1870[3]] 1.502), a *puer delicatus* of the poet Voconius Victor (cf. *RE* 9a.704 [A. Lippold]; *PIR*[1] 5.613). He is mentioned as *puer delicatus* of Voconius Victor at 8.63.1, where he is also compared with Alexis, Virgil's *puer*, and Hyacinthus. In addition, Thestylis is the name of a female slave of Corydon in Verg. *Ecl.* 2.10 and 43 (cf. Theoc. 2), precisely the eclogue in which Virgil places in Corydon's mouth the song of love for Alexis to which Martial refers in l. 7. Martial recalls him explicitly in 8.55(56).18. Cf. H. P. Obermayer, *Martial und der Diskurs*, 45, n. 114: 'sicherlich ist *Thestylus* als Name für den *puer* des Dichterpatronus Voconius Victor (7.29) bewußt in Anklang an Verg. *Ecl.* 2.10 gewählt'.

Bibliography: P. Dams, *Dichtungskritik bei nachaugusteischen Dichtern* (Diss. Marburg 1970) 197, H. P. Obermayer, *Martial und der Diskurs*, 47–49, 133–138.

ll. 1–2 The epigram opens with the vocative of the name of the person being addressed, a standard feature of hymns. Cf. 1.88.1, 2.29, 2.90, 4.38, 4.55, 6.25.1 (with Grewing 194), 6.47.1, 8.44, 8.73, 8.77, 9.72, 11.37, 12.44. It is followed by the typical scheme of appeals consisting of name + apposition (*Victoris... Voconi*) + relative clause (*quo... puer*). In Greek epigram, three-part appeals of this type are not frequent; cf., however, *AP* 6.189.1–2 (Moer. Byz.), 6.265 (Noss.), 6.51. For examples of this type of structure in appeals outside epigram, cf. G. Luck, "Die Dichterinnen der griechischen Epigramme", in G. Pfohl, *Das Epigramm*, 105, and *idem*, "Über einige Typen des Gedichtanfangs bei Catull", *Euphrosyne* 1 (1967) 170–171, O. Autore, *M. e l'epigr. greco*, 19–20, E. Siedschlag, *Form von Martials Epigrammen*, 14 and *ad* 7.2.

Victoris... Voconi: for the inversion of *nomen* and *cognomen*, already found in the Latin of the republican period, cf. Nisbet-Hubbard[2] 39 *ad* Hor. *Carm.* 2.2.3, Helzle 44 *ad* Ov. *Pont.* 4.1.1, H-Sz 410 § 215. The poet Voconius Victor is generally also identified as the addressee of 11.78, based on the paederastic interests of the individual in each case. Kay is dubious of this identification (cf. 233). However, the thematic relationship between the two poems is too striking for an identification between the two to be

ruled out (cf. D. R. Shackleton Bailey, *Index nominum*, 528). Cf. *RE* 9a.704 (A. Lippold).

tormentum dulce: an oxymoron (cf. H. Lausberg, *Elementos*, 192–193 § 389). Oxymoronic combinations of the adjective *dulcis* with nouns expressing proverbially bitter realities are frequent, especially in amorous contexts; cf. Hes. *Th.* 585: καλὸν κακὸν ἀντ' ἀγαθοῖο, Sapph. *frg.* 130.1–2 V.: Ἔρος δηὖτέ μ' ὁ λυσιμέλης δόνει / γλυκύπικρον ἀμάχανον ὄρπετον, Thgn. 1353–1354: πικρὸς καὶ γλυκύς ἐστι καὶ ἁρπαλέος καὶ ἀπηνής / ὄφρα τέλειος ἔῃ Κύρνε νέοισιν ἔρως. Later, cf., for instance, A. R. 3.290: γλυκερῇ δὲ κατείβετο θυμὸν ἀνίῃ, *AP* 5.134.4 (Posidipp.): μέλοι δ' ἡμῖν ὁ γλυκύπικρος ἔρως, 5.163.3–4 (Mel.): γλυκὺ καὶ δυσύποιστον / πικρὸν ἀεὶ κραδίᾳ, κέντρον Ἔρωτος ἔχει; 12.109.3 (Mel.): τὸ γλυκύπικρον Ἔρωτος ἔχων βέλος, 12.154.4 (Mel.): εἰ δ' ἀνιηρός, / οἶδε τὸ πικρὸν Ἔρως συγκεράσαι μέλιτι, Musae. 166–167 (with Kost 362): ἤδη καὶ γλυκύπικρον ἐδέξατο κέντρον ἐρώτων, / θέρμετο δὲ κραδίην γλυκερῷ πυρὶ παρθένος Ἡρώ, Plu. *Mor.* 681b. In Latin literature, cf. Catull. 68.17–18: *non est dea nescia nostri, / quae dulcem curis miscet amaritiem*, Prop. 3.15.20, Ov. *Am.* 2.9.26: *usque adeo dulce puella malum est*, *Rem.* 138, Tib. 2.5.109–110, Sen. *Phaed.* 134, *Ag.* 589 (with Tarrant 286), Apul. *Met.* 4.31: *per tuae sagittae dulcia vulnera*. Cf. B. Lier, *Topica*, 29 §16, Kost 362 *ad* Musae. 166, Nisbet-Hubbard 314 *ad* Hor. *Carm.* 1.27.11 and R. Renehan, "Progress in Hesiod", *CPh* 75 (1980) 346 (review of M. L. West, *Hesiod, Works and Days* [Oxford: Clarendon Press, 1978]). See, for instance, the list of oxymora with *dulcis* in Statius in Van Dam 105 *ad* Stat. *Silv.* 2.1.61 (*ThlL* 5.1.2191.35–52, 2192.54–61). For the phrase, cf. Publil. *Sent.* O 5: *o dulce tormentum*. *Tormentum* used figuratively to refer to the lover is found only here. The term *tormentum* is also applied to the suffering of lovers as a result of their passion; cf. Prop. 3.8.17: *his ego tormentis animi sum verus haruspex*, Ov. *Am.* 3.10.15, Iuv. 6.209–210: *tormentis gaudet amantis / et spoliis* (Forcellini 6.120 § 9). Cf. R. Pichon, *Serm. amat.*, 281. *Dulcis* in amatory language is applied as an epithet meaning *carus, dilectus*, in reference both to inanimate objects (cf. Catull. 68b.106, Prop. 3.8.29) and persons (cf. Catull. 66.33, Prop. 1.12.6). Cf. R. Pichon, *Serm. amat.*, 135.

nemo... puer: with nouns denoting a person, *nemo* is preferred to the more usual *nullus*; cf. K-St 2.1.652 § 119, B. Axelson, *Unpoetische W.*, 76.

toto notior orbe: indirect praise of the patron. Hyperbolic exaggeration of the fame of the young man redounds in praise of the poetic compositions of his protector and lover, since poets in love sang of their beloved, who in turn became known to others. *Notus* in the habitual pregnant sense of *bene notus*; cf. 5.37.22, 6.28.1. *Orbis* meaning *orbis terrarum*, a regular hyperbole; cf. 1.1.2: *Toto notus in orbe Martialis*, 5.13.3: *sed toto legor orbe frequens*. Cf. *ad* 7.17.10.

ll. 3–4 A clause expressing a wish for faithful, lasting love. Martial prays that the paederastic relationship will continue after the *depositio capillorum*. Note, to the same end, the wish that the arrival of manhood may be delayed in 1.31.7–8, 5.48.7–8, 9.17.7–8 and 12.84.

sic etiam: cf. 6.94.3.

positis... capillis: long hair is a trait of the *pueri delicati*; cf. Pers. 1.29, Mart. 9.29.7, 10.62.2. Cf. Nisbet-Hubbard 341 *ad* Hor. *Carm.* 1.29.8, 92 *ad* Hor. *Carm.* 2.5.23. In the ancient world it was the custom to cut boys' hair on their coming of age, an occasion which used to be commemorated in a solemn ceremony to say farewell to the shorn locks and consecrate them to some deity. In literature, it is manifested in the topos of the εἰσὶ τρίχες, a traditional motif in Greek epigram; cf. S. L. Tarán, "Εἰσὶ τρίχες: an erotic motif in the Greek Anthology", *JRS* 105 (1985) 90–107, H. P. Obermayer, *Martial und der Diskurs*, 94–144. Cf. 4.7.5–6, inspired by *AP* 12.191.4, according to O. Autore, *M. e l'epigr. greco*, 66 (followed by R. Helm, *Lustrum* 2 [1957] 193–195); cf. A. Ramírez de Verger, "Marcial y el epigrama griego", in E. Falque, F. Gascó, eds., *Graecia capta. De la conquista de Grecia a la helenización de Roma* (Huelva 1996) 110–111. Traditionally, the cutting of hair symbolized the transition from παῖς to ἔφηβος, with the consequent breaking of the homosexual relationship between the *puer* and his master; cf. *AP* 6.279 (Euph.) (with Gow-Page 2.285), Catull. 61.130–132 (with Fordyce 97), Mart. 1.31 (with Citroni 107 and Howell 174–175). This termination was regarded with foreboding; cf. *AP* 12.10 and 12.21 (Strat.), 12.31 (Phan.). In this context, see the lament for the loss of one's locks in Hor. *Carm.* 4.10. Cf. K. J. Dover, *Greek Homosexuality*, 78–79, *RE* 7.2.2106 (Sommer), and on the age of *ephebeia* in general, C. Pélékidis, *Histoire de l' ephébie attique des origines à 31 avant J-C* (Paris 1963), P. Vidal-Naquet, "The Black Hunter and the Origin of the Athenian Ephebeia", in R. L. Gordon, ed., *Myth, Religion and Society* (Cambridge 1981) 147–162. *Ponere* for *deponere*, in accordance with the usual poetic practice of using the simple verb for its compound; cf. Ov. *Am.* 2.9.25, 2.9.35, *Pont.* 2.1.10. For the expression, cf. Ov. *Am.* 2.8.1, *Ars* 3.434, *Epist.* 4.77, *Met.* 7.477, Pers. 3.10, Mart. 12.18.25. See also Ov. *Am.* 1.14.35, Sen. *Her. F.* 853, Mart. 9.36.1. For the use of *deponere* in this sense, cf. 5.48.6, Petron. 104.5, Tac. *Hist.* 4.61, Iuv. 3.186 (*OLD s. v. ponere*, 6b). *Capillus* is the most frequent term for hair in the lesser literary genres (satire and comedy). In lyric, its use is frequent among the elegists, while the others opt mainly for *coma*. In Martial, *capillus* is used thirty-two times, *coma* forty-five, and *crinis* nineteen. On terms for hair in Latin poetry, cf. B. Axelson, *Unpoetische W.*, 51, Lyne 171 *ad Ciris* 168, Fedeli[2] 92–93 *ad* Prop. 1.2.1, P. E. Knox, *Ovid's Metamorphoses and the Tradition of Augustan Poetry* (Cambridge 1986) 33, Grassmann, *Epoden*, 152, J. André, *Anatomie*, 212. See the statistics for the frequency of each term in *ThlL* 3.314.25. *Capillus* usually appears in the line-ending; cf. Ov. *Met.* 2.12, 2.30, 2.413 (with Bömer[2] 344), 3.169, 4.261. In Martial, always in the line-ending except in 3.93.2 and 6.12.1.

formosus: referring to human beings, this adjective indicates not only physical beauty but also sexual attractiveness (cf. Gr. καλός [cf. Galán Vioque 178 *ad AP* 12.171.1 (Dioscorid.)]). In elegy, it frequently describes the beauty of the beloved; cf. R. Pichon, *Serm. amat.*, 153–154. For its relationship

with the more elevated term *pulcher*, cf. P. Monteil, *Beau et Laid en Latin* (Paris 1964) 71–109, P. Watson, *CQ* 35 (1985) 440, B. Axelson, *Unpoetische W.*, 60–61, P. E. Knox, *Ovid's Metamorphoses and the Tradition of Augustan Poetry* (Cambridge 1986) 53–54. In reference to male lovers, cf. *Catal.* 5.7, Tib. 1.4.3, Prop. 4.4.52, Ov. *Ars* 2.117, *Met.* 10.611, [Ov.] *Epist.* 15.95. Cf. *ThlL* 6.1.1112.84–1113.16, Navarro Antolín 110–111 *ad* [Tib.] 3.1.7, McKeown 111–112 *ad* Ov. *Am.* 1.5.11.

amere: *ameris.* For the distribution of these two forms in the Latin poets, cf. F. Neue-C. Wagener, *Formenlehre der lateinischen Sprache* (Leipzig-Berlin 1892–1905) 3.202–208, Leumann, *Laut- und Formenlehere*, 517, Kühner-Holzweissig 675–676. The poets generally use the form in *-re* in dactylic metres in view of the metrical convenience of a short unclosed final *e*. There is a tendency to use the form in *-re* in festive passages such as calls, predictions or, as here, the expression of good wishes; cf. Ov. *Met.* 1.563 (with Bömer[2] 175), Sil. 7.163, Stat. *Theb.* 10.505. Cf. Korn 56 *ad* Val. Fl. 4.53.

placeat: for *placere* in an amatory sense, cf. Tib. 1.8.15: *illa placet, quamvis inculto venerit ore* (*OLD s. v.* 1d). Cf. R. Pichon, *Serm. amat.*, 234, McKeown 70 *ad* Ov. *Am.* 1.3.15.

vati... tuo: ie, *quem tu amas*, with connotations of an amorous relationship; cf. *ThlL* 8.916.46–917.56, R. Pichon, *Serm. amat.*, 286, McKeown 413 *ad* Ov. *Am.* 1.15.30. On the term *vates*, cf. *ad* 7.22.1.

nulla puella: a phrase which occurs frequently in the Latin elegiac poets; cf. [Tib.] 3.8.24, Prop. 2.26b.26, Ov. *Am.* 2.10.26, *Ars* 1.714, 2.688, 3.552. In Martial it is used on another seven occasions; cf. 1.76.4, 2.66.6, 4.71.2 and 4, 9.39.4, 11.64.2, 14.205.2. Cf. Citroni 243 *ad* 1.76.4. For the homoeoteleuton, cf. Prop. 2.8.16: *verba superba*, 2.9.41: *matutina pruina*, Ov. *Met.* 2.755: *arcana profana*. Cf. H-Sz 706–707 § 10.

ll. 5–6 The pentameter is a golden line: noun (A) / noun (B) + verb + adj. (a) / adj. (b). Note the rhyme in ll. 4 and 6, rare in Latin poetry.

paulisper: an unpoetic term, and a hapax in Martial. It is not found in Catullus, Horace, Propertius, Tibullus, Persius, Lucan, Statius or Juvenal. It is used once by Virgil (cf. *Aen.* 5.846) and twice by Ovid (cf. *Fast.* 3.1, *Trist.* 2.557). For the play between this adverb and time clauses indicating simultaneity with the action of the main verb, cf. Plaut. *Amph.* 696–697: *paulisper mane, / dum edormiscat unum somnum*, *Mil.* 196, *Rud.* 1036, Cic. *Mil.* 28, Liv. 28.31.5 (*ThlL* 10.1.824).

domini: the term generally used by slaves to refer to their masters; cf. *ThlL* 5.1.1913.30–1915.3. *Dominus* also has erotic connotations and it is frequent among the elegists as an expression of *servitium amoris*; cf. Ov. *Am.* 3.7.11, *Ars* 1.314, *Met.* 9.466. Cf. R. Pichon, *Serm. amat.*, 134, Barchiesi 204 *ad* Ov. *Epist.* 2.5, *ad* 7.14.8. For the similar use of κύριος, cf. *AP* 12.28 (Numen.). Cf. G. Pasquali, *Orazio lirico* (Firenze 1964[2]) 407, n. 1.

doctos sepone libellos: cf. Prop. 1.9.13 (with Enk 89; *contra* Fedeli[2] 238–239): *tristis istos compone libellos.* The use of the term *doctus* to refer to the

poetic works of Voconius Victor, in contrast with the lesser compositions of Martial, suggests the elegiac genre; cf. *ad* 7.46. *Seponere* here in the sense of 'to lay aside'; cf. *OLD s. v.* 1. It is again applied to a work of literature in Calp. *Ecl.* 6.72: *mihi seposita reddantur carmina lite.*

carmina... parva: ie, *nostra epigrammata,* an expression of modesty on the part of the poet, typical of the topos of *captatio benevolentiae* (cf. *ad* 7.11.4). Martial often refers to his compositions by the term *parvus*; in book 7, see 80.5, 84.5 and also 17.9. Cf. also 9.26.5 (with Henriksén 142) and 10.1.3. The phrase is found previously in Horace; cf. *Epist.* 2.1.257–258: *neque parvum / carmen maiestas recipit tua.* For *parvus* qualifying literary works, cf. *ThlL* 10.1.556.45–71.

ll. 7–8 Martial closes the epigram with a literary-historical *exemplum,* in which he recreates the ambience of the Augustan age, which he idealizes on more than one occasion; cf. 1.107.3–4, 8.55(56).5–6. Cf. also 11.3 and 12.4. The analogy is simple: 'Maecenas, though fully familiar with the works of Virgil, did not look down on the epigrams of Marsus; similarly, if Maecenas could act like this, you, Thestylus, a simple *puer,* ought to familiarize yourself with my epigrams and not simply content yourself with the compositions of your *dominus*'. Placing the *puer* on the same level as Maecenas should not be considered surprising, since the adverbial use of *et* (= 'also') indicates that what the author is looking for is an element of comparison that is higher in the social scale and far removed from the condition of *puer,* in order to make for an effective *exemplum.* On the one hand, the works of Voconius are identified with the eclogues of Virgil, and on the other, the epigrams of Martial with the works of Marsus. They must all have belonged to the minor genres. Those of Voconius are most likely eclogues or elegiac compositions (cf. *RE* 9a.704 [A. Lippold]), and those of Marsus, epigrams. The work of Voconius Victor is unknown to us, while only a few fragments of Domitius Marsus have survived (cf. *infra*). Martial follows the same procedure in 4.14, where he invites Silius to forget about his epic poetry for a while and devote his free time to reading Martial's lascivious poems (cf. especially 10–12). This poem also concludes with a literary *exemplum*; cf. ll. 13–14.

Maecenati: Gaius Maecenas (died in 8 BC) was one of Octavian's earliest supporters and a close friend. He was extremely rich and his name became proverbial as the greatest patron of poets (cf. 8.55(56).5). Virgil, Propertius and Horace, as well as minor poets such as L. Varius Rufus, Domitius Marsus (mentioned in this epigram) and C. Maecenas Melissus, lived under his protection. On the literary portrayal of Maecenas, cf. F. Bellandi, "L' immagine di Mecenate protettore delle lettere nella poesia fra I e II sec. d. C.", *A&R* 40 (1995) 78–101.

Maro: *cognomen* of Virgil. Martial mentions or clearly alludes to Virgil on around twenty-five occasions. He always applies encomiastic epithets which underline his status as a great, almost divine, literary figure. Thus, for instance, he calls him *magnus* (cf. 4.14.14, 11.48.1, 12.67.5), *summus*

(cf. 12.3[4].1), *aeternus* (11.52.28), *sacer* (cf. 8.55[56].3) and *facundus* (cf. Mart. 14.185.1). Virgil was one of the most widely-read authors, that is, one of the most widely recited; cf. Don. *vita Verg.* 11.12, Serv. *Ecl.* 6.11. See also Sen. *Epist.* 101.13, Tac. *Dial.* 13. For the relationship between Martial and Virgil, cf. J. W. Spaeth, *TAPhA* 70 (1930) 19–28, M. Citroni, *EV* (Roma 1987) 3.396–400; F. Fortuny Previ, in *Simposio Virgiliano* (Murcia 1984) 265–280, M^a^. J. Muñoz Jiménez, *CFC (L)* 7 (1994) 105–132. Cf. also S. P. Goodrich, *CJ* 44 (1949) 270.

Alexin: the traditional name of Virgil's young male lover. Martial is the only author to portray him as a gift from Maecenas (cf. 8.55[56].11–12, 5.16.11–12), in contrast with the evidence of the Virgilian commentators, who attribute the gift to Asinius Pollio; cf Don. *Vita Verg.* 9: *maxime dilexit Cebetem et Alexandrum, quem secunda Bucolicorum ecloga Alexim appellat, donatum sibi Asinio Pollione.* Cf. Apul. *Apol.* 10: *quanto modestius tandem Mantuanus poeta, qui itidem ut ego puerum amici sui Pollionis bucolico ludrico laudans et abstinens nominum sese quidem Corydonem, puerum vero Alexin vocat* (Cf. F. Fortuny Previ, in *Simposio Virgiliano* [Murcia 1984] 279–280). Martial is referring to the second eclogue, in which Virgil places in the mouth of Corydon a song of love to Alexis. See especially 8.73, where Martial compares the mistresses of the elegiac poets with Alexis. *Alexis* is a traditional name for a male lover, and frequent in the *Greek Anthology*; cf. *AP* 7.100.1 (Pl.), 12.127.1 (Mel.), 12.164.3 (Mel.), 12.229.1 (Strat.). Cf. Prop. 2.34.73–74, Colum. 10.298, Calp. *Ecl.* 4.73, Porph. *ad* Hor. *Epist.* 1.18.75. In Martial, cf. also 6.68.6 (with Grewing 442–443), 8.55(56).12–20, 8.73.9–10. Cf. M. Citroni, *EV* (Roma 1987) 3.398.

Marsi: Domitius Marsus, an Augustan poet referred to by Martial as one of his predecessors, together with Catullus, Albinovanus Pedo and Cn. Cornelius Lentulus Gaetulicus; cf. Mart. 1 *praef.* 11 (with Citroni 10). Cf. *RE* 5.1430 (Skutsch), *PIR*² D 153; H. Bardon, *La littérature latine inconnue* (Paris 1952) 52–57, E. S. Ramage, "The *De urbanitate* of Domitius Marsus", *CPh* 54 (1959) 250, S. Isetta, "Sul *De aquae frigidae usu* di Calvo", *SRIL* 1 (1977) 107, J. P. Sullivan, *Unexpected Classic,* 97–99. Attributed to him is an epic poem titled *Amazonis* (cf. 4.29.8), as well as a collection of epigrams brought together in a single volume under the generic title of *Cicuta, De urbanitate* (cf. Quint. 6.3.102) and *Fabellae* (cf. *Gramm.* 1.72). Among his lesser compositions, as a prototype or model for his epigrams, there must have been one dedicated to the *fusca Melaenis,* used here by Martial as an example of ludic, humorous poetry qualifying for inclusion under the term *nugae.* Ovid mentions him as one of his contemporaries; cf. *Pont.* 4.16.5: *cumque foret Marsus magnique Rabirius oris.* For the identification of Martial with Marsus, to the detriment of the loftier Virgil, cf. 8.55(56).23–24: *ergo ego Vergilius, si munera Maecenatis / des mihi? Vergilius non ero, Marsus ero.*

Martial criticizes both an excessively libidinous woman and the eccentric cosmopolitanism of the Roman women of his day, hyperbolically ridiculing a woman who spurns sexual relations with her fellow Romans while practising no type of discrimination with foreigners. In line with the misogynous tone of the Latin satirists (cf. especially the sixth satire of Juvenal; for earlier examples, cf. Plaut. *Trin.* 242–255b, *Truc.* 22–94), women are a frequent target for criticism in Martial; cf. *ad* 7.18. The poet also frequently censures women for excessive sexual desire and lack of respect for the chasteness which should characterize the Roman matron; cf. 1.62, 4.71, 4.81, 7.58. The licentious nature of woman is in fact a commonplace in Latin literature; cf. Ov. *Am.* 1.8.43: *casta est quam nemo rogavit,* and especially Petron. 110.6–8: *multa in muliebrem levitatem coepit iactare: quam facile adamarent, quam cito etiam filiorum obliviscerentur, nullamque esse feminam tam pudicam, quae non peregrina libidine usque ad furorem averteretur.* On the sexual capacity of women, who, according to the legend of Tiresias, are capable of enjoying sex up to nine times as much as men (cf. Ov. *Met.* 3.316–338), cf. Prop. 3.19, especially 1–4: *obicitur totiens a te mihi nostra libido: /crede mihi, vobis imperat ista magis. / vos, ubi contempti rupistis frena pudoris, / nescitis captae mentis habere modum.* See also Ov. *Ars* 1.281–282: *parcior in nobis nec tam furiosa libido: / legitimum finem flamma virilis habet,* 1.341–342: *omnia feminea sunt ista libidine mota: / acrior est nostra, plusque furoris habet.* Cf. J. P. Sullivan, *Philologus* 123 (1979) 294.

Ovid, for his part, rejects the idea that there is any need for men to go in search of affairs with foreigners, arguing that there is great variety within the female population of Rome itself; cf. Ov. *Ars* 1.51–56: *Non ego quaerentem vento dare iubebo, / nec tibi, ut invenias, longa terenda via est. / Andromedan Perseus nigris portarit ab Indis / raptaque sit Phrygio Graia puella viro, / tot tibi tamque dabit formosas Roma puellas, / 'haec habet', ut dicas 'quicquid in orbe fuit'.* Not only should one's affairs be with fellow Romans, they should also be with people from the same social class; cf. Petron. 126 (Chrysis talking about his lady, Circe):

> Nam quod servum te et humilem fateris, accendis desiderium aestuantis. Quaedam enim feminae sordibus calent, nec libidinem concitant, nisi aut servos viderint aut statores altius cinctos. Harena aliquas accendit, aut perfusus pulvere mulio, aut histrio scaenae ostentatione traductus... Viderint matronae, quae flagellorum vestigia osculantur; ego etiam si ancilla sum, numquam tamen nisi in equestribus sedeo...

The structure is typical of skommastic epigram: presentation of the situation over three distichs (ll. 1–6) and unexpected conclusion with *aprosdóketon* in the final distich (ll. 7–8), holding back the closing punch until the last line. E. Siedschlag (cf. *Form von Martials Epigrammen,* 56–58) defines

this type of structure as rule-exception: the general rule is presented by means of the repetition of a word (*das*), while the exception is pointed to in a question indicating surprise (l. 8). See a similar structure in, for instance, 7.71.

Martial addresses a certain Caelia, a common name applied here to a fictitious character used by him in three other epigrams; cf. 4.61, 6.67, 11.75. See especially 6.67 on another promiscuous Caelia: *Cur tantum eunuchos habeat tua Caelia quaeris, / Pannyche? Vult futui Caelia nec parere.*

Line 5 is a spondaic hexameter. There are fifteen spondaic hexameters in Martial (cf. Giarratano, *De M. Val. Martialis re metrica* [Napoli 1908] 25, Grewing 392–393 *ad* 6.61 [60].3), a relatively high number surpassed among Latin poets only by Catullus, Juvenal and Ausonius. However, according to R. M[a] Marina Sáez (cf. *La métrica,* 50–51), this total represents only 0'45% of Martial's hexameters. On the rarity of spondaic hexameters, cf. L. Müller, *De re metrica,* 153–156. In book 7, cf. only 7.53.5.

Bibliography: A. G. Carrington, in D. R. Dudley, *Neronians and Flavians. Silver Latin* 1 (London 1972) 256–257; for Martial's attitude to women, cf. *ad* 7.18. For xenophobia in Rome, cf. A. N. Sherwin-White, *Racial Prejudice in Imperial Rome* (Cambridge 1967).

ll. 1–6 Presentation of a libidinous woman who does not discriminate between races when it comes to granting her sexual favours. Note that she is a Roman citizen (cf. l. 7).

Das... das... das: *tricolon* with reiterated asyndetic anaphora expressing the insatiable character of Caelia and her indiscriminate passion. *Dare* is used here in the intransitive-middle sense of 'to make oneself available sexually', equivalent to the erotic use of the Greek term παρέχειν (cf. J. Henderson, *Maculate Muse,* 161). Cf. Bücheler (*RhM* 18 [1863] 344): *dare breviter solebant dici quae futui se patiuntur puellae.* Cf. Ov. *Am.* 1.4.70, 3.8.34, *Ars* 1.345, Mart. 2.9.1, 4.7.1, 14.175 (*ThlL* 5.1.1673.35–42, *OLD s. v.* 21a). Cf. G. Vorberg, *Glossarium,* 135, E. Montero Cartelle, *Latín erótico,* 203–206, P. Pierrugues, *Glossarium eroticum,* 165, and the present commentary *ad* 7.75.2. In Greek epigram this sense is not found before Rufinus; cf. *AP* 5.103.3–4: ἤδη καὶ λευκαί σοι ἐπισκιρτῶσιν ἔθειραι, / καὶ τάχα μοι δώσεις ὡς Ἑκάβη Πριάμῳ. Cf. O. Autore, *M. e l'epigr. greco,* 58.

Parthis... Germanis... Dacis: the three classic enemies on Rome's frontiers: Parthians and Dacians to the east, Germans to the north. Especially frequent is the mention of the Parthians as paradigmatic enemies (cf. Verg. *Georg.* 3.31, Ov. *Ars* 1.179, 1.201, 1.211–212, 2.175 [with Janka 161], 3.786; more references in Geisler 224 *ad* Ov. *Rem.* 155). See the expressive comment of D. S. Barret (cf. *LCM* 9.3 [1984] 43) on this epigram: 'The theme is sexual jealousy. Caelia's bed partners constitute a veritable United Nations. The puzzling and galling thing, however, is that they all belong to foreign races, most of whom Rome has conquered or tried to conquer in war. ... The vanquished in the field are victors in the bedroom'. For a similar use of

frontier peoples as epitomes of the enemies of Rome, cf. Hor. *Sat.* 2.1.13–15 (with Muecke 103).

nec Cilicum spernis Cappadocumque toros: the negative pattern *nec* (*neque*)... *-que*, attested from Cicero on, is rare; cf. Cic. *Amic.* 104: *sed nec illa exstincta sunt aluntur que potius et augentur cogitatione.* In poetry, see, for example, Ov. *Trist.* 2.347 (with Owen 195–196), *Pont.* 1.1.19. Cf. K-St 2.2.48 § 158. *Nec... spernis*, ie, *et amas*, an example of litotes; cf. 2.14.12: *nec Fortunati spernit, nec balnea Fausti. Torus* is a term belonging to elevated poetry (cf. *ad* 7.74.8). *Sensu proprio* it refers to the bed, and is frequently used *sensu obscaeno* in reference to the sexual act, referring to the bed as the scene of sexual activity; cf. Ov. *Met.* 7.91, *Trist.* 2.346, Sen. *Phoen.* 267 (with Frank 151), *Phaed.* 97, Val. Fl. 2.159–160, Mart. 10.47.10 (Forcellini 6.126 § 11, *OLD s. v.* 5b). *Cilices* and *Cappadoces* are autochthonous peoples of Asia Minor. The former lived in Cilicia, a Roman province in the south-west of the region, and were famed for their piracy (cf. *ThlL onom.* 2.435.8). The latter lived in Cappadocia, in the east of Asia Minor, between Cilicia and the Pontus. They were notorious in Rome for their stupidity, fecklessness and dishevelled appearance; cf. Cic. *Red. Sen.* 14, and especially *AP* 11.237 (Demod.): Καππαδόκην ποτ' ἔχιδνα κακὴ δάκεν· ἀλλὰ καὶ αὐτὴ / κάτθανε, γευσαμένη αἵματος ἰοβόλου, and 11.238.1 (Demod.): Καππαδόκαι φαῦλοι μὲν ἀεί. Their stature attracted attention (cf. Pers. 6.76–77 [with Kißel 859], Petron. 63.5, 69.2, Mart. 6.77.4), and made them the object of sexual jests (cf. Apul. *Met.* 8.24, Luc. *Asin.* 36) (*ThlL onom.* 2.168.64–169.62).

tibi: ie, *ad te, te quaerente.* The use of the personal dative with verbs of movement is frequent in poetry; cf. Tib. 1.1.59: *te spectem, suprema mihi cum venerit hora,* 1.3.65, 2.4.43. It can be taken as a dative of direction (cf. H-Sz 100–101 § 70), or simply as an ethic dative; cf. Ov. *Fast.* 2.864: *naviget hinc alia iam mihi linter aqua.*

de Pharia... urbe: *sensu proprio,* this is a reference to the city of Alexandria, famed for its lighthouse, constructed in 282–281 BC on the order of Ptolemaeus Philadelphus and designed by Sostratus Cnidius. In poetry *Pharius* is frequently used in synecdoche for *Aegyptius*; cf. Tib. 1.3.32 (the first testimony), Ov. *Ars* 3.635, *Pont.* 1.1.38, Stat. *Silv.* 3.1.31 (with Laguna 140). It is especially frequent in Statius (sixteen occurrences). In Martial, seven times as an adjective (cf. 3.66.1, 4.11.4, 5.69.1, 6.80.3, 9.35.7 [with Henriksén 180], 10.48.1) and once as a noun, referring to the city itself (cf. 9.40.2). Other terms for 'Egyptian' are found in Martial: *Mareotis -idis* (once), *-icus* (twice) *Niliacus* (fifteen times), *Paraetonius* (once). In this passage, both *Pharia* and *Memphiticus* can be taken in their proper sense, since the inhabitants of the inland city of Memphis had to travel to Pharos (= Alexandria) in order to set sail on the Mediterranean; cf. 6.80.3: *navita derisit Pharios Memphiticus hortos.*

Memphiticus... fututor: on *fututor,* cf. *ad* 7.18.3. *Memphiticus* in the general sense of 'Egyptian'. The term strictly refers to an inhabitant of Memphis, an important city in lower Egypt 25 km. south of the Nile Delta,

but is frequently used as a metonym for Egypt as a whole; cf. 6.80.3, 14.38.1, 14.150, Iuv. 15.122. It is mentioned as early as A. *Pers.* 36: τῆς ἱερᾶς Μέμφιδος, 971: Μέμφις, *Supp.* 311: κἀπὶ Μέμφιν ἵκετο, and first found in Latin literature in Ovid; cf. *Ars* 1.77. In Martial, four times (cf. *supra*). For the spelling (*Memphis / Menphis*), supported both in the manuscript tradition at different *loci* (cf. W. M. Lindsay, *JPh* 29 [1903] 30) and attested in inscriptions (Dessau 4368 and 4367), cf. Leary 213 *ad* 14.150.1, who concludes: 'that both spellings have MS support in M suggests that he may have been inconsistent in the matter. It therefore seems sensible to preserve in each instance what the text has transmitted'.

a rubris... aquis: the usual term for the waters surrounding the Arabian peninsula, including the present-day Red Sea, that is, taken *lato sensu*, the waters between Suez and Sri Lanka (cf. Sen. *Nat.* 3 *praef.* 10, Amm. 23.6.85) and especially the Persian Gulf (Plin. *Nat.* 9.106). It is also attested in the more restricted sense; cf. Plin. *Nat.* 6.143: *ipsa vero paeninsula Arabia, inter duo maria Rubrum Persicumque procurrens* (*OLD s. v.* 2). Note that the syntactic unit is enclosed between the adjective (*rubris*) and noun (*aquis*); cf. T. E. V. Pearce, "The Enclosing Word Order in the Latin Hexameter I", *CQ* 16 (1966) 140–171, and II, *CQ* 16 (1966) 298–320.

niger Indus: ie, *Aethiopes*, in view of their proximity to the Red Sea, as in Ov. *Ars* 1.53 (with Brandt 8), 3.130, *Met.* 4.669. According to a widely-extended belief in antiquity, the Ethiopians were a black race because of their proximity to the sun; cf. Ov. *Met.* 2.235–236. Cf. Bömer 176 *ad* Ov. *Fast.* 3.493. It was proverbially believed that they lived at the ends of the earth, an idea already found in Homer; cf. *Il.* 1.423–424: Ζεὺς γὰρ ἐς Ὠκεανὸν μετ' ἀμύμονας Αἰθιοπῆας / χθιζὸς ἔβη κατὰ δαῖτα, 23.205–206: εἶμι γὰρ αὖτις ἐπ' Ὠκεανοῖο ῥέεθρα / Αἰθιόπων ἐς γαῖαν, *Od.* 1.23: Αἰθίοπας, τοὶ διχθὰ δεδαίαται, ἔσχατοι ἀνδρῶν. Cf. *ThlL* 1.1156.30, L. A. Thompson, *Romans and Blacks* (London 1989) 49–53, 57–85, J. André, "Virgile et les Indiens", *REL* 27 (1949) 157–163. For the phrase, cf. Ov. *Ars* 1.53. Cf. Mynors 298 *ad* Verg. *Georg.* 4.292: 'Ancient poets, from Aeschylus (*Supp.* 284–286) onwards, sometimes write as though the two peoples inhabit a continuous tract of land from south to east of the Mediterranean world, and are not always particular which name they choose'; cf. *ad* 7.87.2. See also Prop. 4.3.10, Tib. 3.8.19–20, Ov. *Ars* 3.130, *Trist.* 5.3.24.

recutitorum... Iudaeorum: ie, *verporum Iudaeorum.* Circumcision, known in legal texts as *nota Iudaica* (cf. *Codex Theod.* 16.8.22, Petron. 102.13–14), was regarded with contempt by the Romans, who considered it a defect or mutilation; cf. Plaut. *Poen.* 1312: *deglupta mena*, Catull. 47.4: *verpus praeposuit Priapus ille?* Hor. *Sat.* 1.9.70: *curtis Iudaeis* (cf. *Porph. a. l.*: *curtos Iudaeos dixit, quia virile membrum velut decurtatum habeant recisa inde pellicula sunt*), Pers. 5.184 (with Kißel 748–749): *recutitaque sabbata palles* (enallage for *recutitorum sabbata*), Mart. 11.94, 9.57.4, Petron. 68.8: *duo ... vitia habet, quae si non haberet, esset omnium numerum: recutitus est et stertit.* However, in the Roman world the Jews were considered well-endowed and lustful (cf. J. N. Adams,

LSV, 13). Cf. in general J. A. Hild, "Les juifs devant l' opinion Romaine", *REJ* 11 (1885) 169, A. N. Sherwin-White, *Racial Prejudice in Imperial Rome* (Cambridge 1967) 96–101, J. N. Sevenster, *The Roots of Pagan Antisemitism in the Ancient World* (Leiden 1975), especially 132–137, L. H. Feldman, *Jew and Gentile in the Ancient World. Attitudes and Interactions from Alexander to Justinian* (Princeton 1993). The practice of circumcision was not exclusive to Jews; cf. A. B. Lloyd, *A commentary on Herodotus* (Leiden 1976) 2.157–159. On circumcision in the ancient world, cf. Phil. Alex. *spec. leg.* 1.2, Petron. 102.14, Tac. *Hist.* 5.5, Iuv. 14.99, 14.104. In Martial, cf. 7.35, 7.82.6, 11.94. Cf. D. S. Barrett, *LCM* 9 (1984) 42–46. A. Edwards (cf. *Erotica Iudaica* [New York 1967] 135, *contra* D. S. Barret, *LCM* 9 [1984] 43) suggested taking *recutitus* not as a reference to circumcision but to their having undergone an operation to eliminate the effects of circumcision and thus conceal the fact that they were Jews; cf. Cels. 7.25. For the expression, cf. Sidon. *Carm.* 22.201: *fert recutitorum primordia Iudaeorum.* For evidence of Martial's attitude towards the Jews, cf. 4.4, 7.35, 7.55, 7.82, 11.94, 12.57. Cf. also Quint. 3.7.21. For hexameter-endings with words of four syllables, cf. in Martial *Epigr.* 5.2, 2.38.1, 2.61.3, 4.79.1, 4.88.3 and 7. Cf. Th. Birt in Friedländer 1.40–41, R. Mª Marina Sáez, *La métrica*, 158–162.

fugis: in the pregnant sense of *horrere, repudiare.* The *ThlL* only cites the parallels of Sen. *Her. O.* 199: *fugit vultus Philomela suos*, Apul. *Met.* 8.8: *fuge mei percussoris cruentam dexteram* (*ThlL* 6.1.1488.21–25). *Fugere* and its Greek equivalent φεύγειν are frequent in erotic contexts; cf. Sapph. *frg.* 1.21 V.: κα]ὶ γ[ὰρ αἰ φεύγει, ταχέως διώξει, Anacr. *frg.* 346: τὴ]ν χάριν ἐκφυγὼν Ἔρωτα, / Διόνυσε, παντάπασι δεσμ[ῶν / τῶ]ν χαλεπῶν δι' Ἀφροδίτη[ν, and 400: παρὰ δηὖτε Πυθόμανδρον / κατέδυν Ἔρωτα φεύγων. The use of this verb and its compounds may be related with the amatory hunting metaphor, as is patent at Thgn. 1386–1389: Κυπρογενὲς Κυθέρεια δολοπλόκε (...) οὐδέ τίς ἐστιν / οὕτως ἴφθιμος καὶ σοφὸς ὥστε φυγεῖν (cf. G. A. Privitera, "La rete di Afrodite. Ricerche sulla prima ode di Saffo", *QUCC* 4 [1967] 38–39 [= *La rete de Afrodite. Studi su Saffo* (Palermo: Aracne, [1974]) 43–53]). Cf. also Theoc. 6.17: καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει, *AP* 12.102 (Call.), and Catull. 8.10, Prop. 1.8b.31, Ov. *Am.* 2.19.36. 2.3.19. Cf. B. Lier, *Topica*, 18 § 9, P. Murgatroyd, "Amatory hunting, fishing and fowling", *Latomus* 43 (1984) 362–368.

inguina: a lexicalized euphemism for *mentula*; cf. 3.72.5, 3.81.5, 6.73.6, Hor. *Sat.* 1.2.26, 1.2.116, Iuv. 1.41, *Priap.* 1.6, 83.43. It is the most common of the words which are used without a specific sexual meaning as *voces propriae* for a sexual organ. Cf. J. N. Adams, *LSV*, 47–48, E. Montero Cartelle, *Latín erótico*, 115–117, G. Vorberg, *Glossarium*, 246–249, P. Pierrugues, *Glossarium eroticum*, 268, J. André, *Anatomie*, 161.

Sarmatico... equo: an expression found only here. *Equus* can be taken as a metonym *pro curru*, attested as early as *Il.* 5.13: τὼ μὲν ἀφ' ἵπποιιν, ὃ δ' ἀπὸ χθονὸς ὄρνυτο πεζός, 10.330–331: μὴ μὲν τοῖς ἵπποισιν ἀνὴρ ἐποχήσεται ἄλλος / Τρώων (cf. Verg. *Aen.* 12.735–736: *cum prima in proelia iunctos / conscendebat*

equos [*ThlL* 5.2.736.2]), or simply in the literal sense. The reference to the horse as a means of transport is a relevant one in view of the Sarmatian tribes' well-known interest in them; cf. Hdt. 4.28 and 110, Str. 7.3.18, Mart. *Epigr.* 3.4, 7.80.8. An obscene interpretation of this reference, in allusion to the *figura Veneris* in which the woman 'rides' the man, who acts as an *equus*, well-attested in Latin erotic literature (cf. Ov. *Ars* 3.777–778, Mart. 11.104.14 [with Kay 280]; see J. N. Adams, *LSV*, 165–166, A. Ramírez de Verger, "*Figurae Veneris* (Ov. *Ars* 3,769–88)", in W. Schubert, ed., *Ovid. Werk und Wirkung. Festgabe für Michael von Albrecht zum 65. Geburstag* [Frankfurt: Peter Lang, 1999] 1.237–243, *ad* 7.57) is dubious (cf. D. R. Shackleton Bailey, *app. crit.* 221, *Loeb* 2.101, n. b, *contra* E. Merli, *Maia* 47 [1995] 288). For the adjective *Sarmaticus*, cf. *ad* 7.2.1.

Alanus: with an indefinite value, ie, *Alanus quilibet.* They were a Scythian people who were proverbially fierce. The first reference to them in Latin authors (Gr. Ἀλανοί; cf. Luc. *Tox.* 51) is in Sen. *Thy.* 629–630: *feris... / ... Alanis.* Cf. Lucan. 8.223, 10.454, Plin. *Nat.* 4.80, Val. Fl. 6.42. Only here is it found in the singular without a collective sense (*ThlL* 1.1479.27). Cf. *RE* 1.1282–1285 (Tomaschek), A. B. Bosworth, *HSCPh* 81 (1977) 222.

ll. 7–8 The epigram concludes with a direct question from the author to the addressee of the poem. The humour lies in the contrast between the two terms in anadiplosis (cf. H. Lausberg, *Elementos*, 125 § 250): *romana puella / Romana... mentula*, with *mentula* as *pars pro toto*, ie, *Romanus vir.* Note, too, the homoeoteleuton.

Qua ratione facis... / quod: for the syntactical construction of *facere* with *quod*, cf. Cic. *Fin.* 3.16: *bene facis, inquit, quod me adiuvas. Qua ratione* is almost exactly synonymous with *quomodo*; cf. Hor. *Sat.* 2.5.10, *Epist.* 1.18.97. See Brink *ad* Hor. *Epist.* 2.2.96. Formally, it functions as an ablative of manner, asking for judgement to be passed on the action expressed by the verb, ie, *bene, male...* Cf. H-Sz 579 § 313, K-St 2.2.275 § 192, *ThlL* 6.106.84–107.30. The expression is characteristic of prose; cf. Caes. *Gall.* 7.37.7, Cic. *Amic.* 26, *Clu.* 45. Cf. also Verg. *Aen.* 9.67 (with Dingel 63), Ov. *Met.* 1.688 (with Bömer[2] 205), 4.409, 13.671, *Ars* 3.611.

31

Martial makes fun of the habit of rich people of boasting about the products they obtain from their estates. It must have been a widespread practice, in view of how persistently Martial satirizes the situation; cf. 3.47, 3.58, 10.94, 13.12 (cf. also 13.107). Cf. Ov. *Ars* 2.265–266: *rure suburbano poteris tibi dicere missa, / illa vel in Sacra sint licet empta via,* Tac. *Ann.* 4.59, Plin. *Epist.* 4.30.3, Plin. *Nat.* 12.5.9–10, Varro *Rust.* 1.59.2.

This desire to demonstrate an abundance of agricultural products stems from the common ambition in antiquity to be self-sufficent regarding food; cf. E. Fraenkel, *Aeschylus. Agamemnon* (Oxford 1974) (= 1950) 435 *ad* A. *A.* 961. Cf. Plaut. *Bacch.* 648: *ut domo sumeret neu foris quaereret,* Petron. 38.1 (with Smith 83): *nec est quod putes illum quicquam emere, omnia domi nascuntur.* Wealthy Romans also took great pride in presenting products from their own country properties at banquets; cf. Hor. *Sat.* 2.2.118–122: *ac mihi seu longum post tempus venerat hospes, / sive operum vacuo gratus conviva per imbrem / vicinus, bene erat non piscibus urbe petitis, / sed pullo atque haedo; tum pensilis uva secundas / et nux ornabat mensas cum duplice ficu.* On this subject, see J. M. Frayn, *Subsistence Farming in Roman Italy* (London 1979).

This epigram is one of a number dealing with the exchanging of gifts, most likely on the occasion of the Saturnalia, when all sorts of knick-knacks and useless presents were given; cf. Stat. *Silv.* 4.9.28–45, Luc. *Sat.* 2. In Martial, cf. 7.53, 7.72.

The epigram, written in Phalaecean hendecasyllables, is divided into two sections: (1) ll. 1–6 Direct question to the addressee, with a *cumulatio* of food products of poor quality. (2) ll. 7–8 Show of surprise (l. 7), with response (l. 8) and explanation (ll. 9–12).

On the addressee, Regulus, who has been identified with Martial's famous lawyer friend Aquilius Regulus, cf. *ad* 7.16.

Bibliography: R. Helm, *PhW* 46 (1926) 85.

ll. 1–6 *Cumulatio* of foods Martial is sending as a gift to Regulus. Their distinguishing feature is their poor quality. Note the copulative coordination with *variatio.*

Raucae: an adjective frequently used of birds; cf. Lucr. 6.751, Verg. *Ecl.* 1.57, *Aen.* 11.458 (*OLD s. v.* 2a). Here with enallage, agreeing in the genitive with *chortis,* but referring to the harsh noise of the cackling of hens.

chortis aves: a frequent expression in Martial (cf. 7.54.7, 11.52.14, 13.45.2) and first attested in Ov. *Fast.* 4.704. Cf. Varro *Rust.* 3.3.6 (*ThlL* 3.1550.54–1551.15, *OLD s. v.* 1b).

ova matrum: ie, *ova earum* (= *chortis avium*) *matrum.* For the use of *mater* to refer to hens, also from the context, cf. Ov. *Fast.* 4.696: *matris plumis ova*

fovenda dabat, Iuv. 11.71: *ova adsunt ipsis cum matribus*. Both *mater* and *pater* are frequently applied to animals, even if they are not actually mammals; cf. Ov. *Ars* 2.66, *Met.* 10.326, 12.16 (*ThlL* 8.445.6–31).

flavas... Chias: on this type of fig, cf. *ad* 7.25.

medio: ie, 'middling', 'insufficient'; cf. Sen. *Nat.* 4b.12: *hoc medio frigore* (cf. Shackleton Bailey, *Loeb* 2.101, n. c). Cf. also Plin. *Nat.* 9.133: *modico vapore torreri*. For the use of *medius* as an indication of temperature, cf. Lucr. 2.517, Vitr. 9.1.16, Sen. *Ben.* 4.28.1, Colum. 1.5.8, Plin. *Nat.* 14.28 (*ThlL* 8.589.55–62).

fetum querulae... capellae: for *fetus* referring to animals, cf. Petron. 133: *querulae fetus suis* (*ThlL* 6.1.637.52–638.54). For the expression, cf. Tib. 1.1.31: *fetumve capellae*. Note the chiastic construction in l. 3: noun (A) / adj. (b) / adj. (a) / noun (B). *Querulus* is a poetic adjective first attested at Verg. *Georg.* 3.328, and Hor. *Carm.* 3.7.30; cf. also Prop. 3.4.18, 4.3.20, Ov. *Am.* 2.4.27 (with McKeown[2] 76), *Trist.* 3.8.32. In prose not until Curtius and the younger Seneca. *Ad animalia*, cf. Verg. *Georg.* 3.328: *querulae... cicadae*, Ov. *Medic.* 77: *de querulo volucrum... nido*, Sen. *Phaed.* 508: *aves querulae*, *Thy.* 729, Petron. 133 (*OLD s. v.* 2).

rudem: here with an extended sense approaching *infans*, *iuvenis*, ie, *non limatus*; cf. 9.71.6: *rudis agna*, Prop. 4.1.131: *ubi bulla rudi dimissast aurea collo* (*OLD s. v.* 3a, Forcellini 5.266 § 6).

nec... pares olivas: ie, *et non... pares*; cf. K-St 2.2.39–40 § 157, D. R. Shackleton Bailey, *Propertiana*, 279. Olives are the classic example of a common food; cf. Hor. *Sat.* 2.2.45–46: *nam vilibus ovis / nigrisque est oleis hodie locus*. They are also an ideal food for simple people; cf. Hor. *Carm.* 1.31.15: *me pascunt olivae*. When they are destined for the table they should be harvested before the frosts, in September, when they are not quite ripe. However, if they are to be used to make oil, they can be harvested later, in November or December. If they are left longer and subjected to the first chills of autumn, their quality is lessened; cf. 11.52.11 (with Kay 184): *et quae Picenum senserunt frigus olivae*. For the effects of cold on plants, cf. Lucil. *frg.* 666: *pars autem obrigescit frigore*, Caes. *Gall.* 1.16.2: *propter frigora... frumenta... matura non erant* (*ThlL* 6.1.1335.70–84).

canum gelidis holus pruinis: the phrase can be taken literally (for vegetables whitened by frost, cf. Hor. *Carm.* 1.4.4: *canis albicant pruinis*), or else as a case of hypallage, ie, *canis gelidum holus pruinis*. For *holus gelidum*, cf. Cels. 3.7.2b: *frigidum holus aut pomum*, Ov. *Epist.* 5.16. Cf. Verg. *Georg.* 2.376: *cana... pruina* (*ThlL* 3.296.38–42). *Holus* is formally a collective singular. It is attested in poetry as early as Afran. *Com.* 300. This vegetable appears frequently in satirical literature as an example of a cheap foodstuff; cf. Hor. *Sat.* 1.1.74, 2.2.117, 2.7.30, *Epist.* 1.5.2, Pers. 3.112, Petron. *frg.* 45 (*ThlL* 6.3.2862.70–2863.37). Cf. J. André, *L'alimentation*, 164. *Pruina*, ie, *nives*, is first found in Latin in Pacuv. *Trag.* 14 R; cf. Prop. 1.8.7 (with Fedeli[2] 212), Verg. *Georg.* 3.367–368, Plin. *Nat.* 2.152. Cf. Forcellini 3.969 § 1b: *pruina est ros frigore concretus: non enim fit, nisi hiemali tempore et sereno.*

de nostro... rure: for *rus* in the concrete sense of 'country estate', cf. Plaut. *Cas.* 485, Ter. *Eun.* 971, Cic. *S. Rosc.* 133, Verg. *Georg.* 2.412–413 (*OLD* 2). For the phrase, cf. Tib. 1.1.15. It was common for writers to have country properties for leisure outside Rome; cf. Sherwin-White 140 *ad* Plin. *Epist.* 1.24.1. Martial often mentions his estate in Nomentum (cf. 13.119, 2.38, 6.43.3, 7.49, 7.93, 9.60). It was a villa where he spent his leisure moments (cf. 6.43), already in his possession by the year 84 (cf. 13.42, 13.119) and situated near the Urbs (cf. 6.43.9), 20 km. north-west of Rome, at modern-day Castali. Though not particularly productive (apart from here, cf. 7.49, 9.60), it served as a refuge from people he found displeasing (cf. 2.38). Seneca had an estate in the same location (cf. *Epist.* 104.1, 110.1), and it is possible that Martial received his estate from Seneca himself or from his heirs. Cf. W. Allen (*et al.*), *CJ* 65 (1969) 349, C. Pala, *Nomentum, Forma Italiae regio* (Roma 1976) 1.12, J. P. Sullivan, *Unexpected Classic,* 4, n. 8, Henriksén 114–115 *ad* 9.18.

ll. 7–8 Martial states how unimportant his possessions are to him, contrary to the opinion of the addressee of the epigram. Boasting about how small and insignificant one's agricultural holdings are is a literary commonplace; cf. Quint. 8.6.73, Longin. 38.5, Luc. *Icar.* 18.

diligenter: a prose term, typical of the *sermo familiaris* and with an intensifying function; cf. J. B. Hofmann, *Latín familiar,* 113 § 74. In poetry, found only here (in prose, again in Martial, also in 12 *praef.*). Adjectives of this type are not found in Virgil, Tibullus, Lucan, Valerius Flaccus, Statius or Juvenal, and are generally rare; cf. L. Håkanson, "Adverbs in Latin Poetry", *Eranos* 84 (1986) 37–40. Here it is used ironically, applying its proper sense, ie, *accurate, attente,* to a verb with negative connotations. It often positively qualifies *verba faciendi agendive,* and less frequently *verba cognoscendi cogitandive*; cf. *ThlL* 5.1.1183.40–43.

ferunt: Martial is playing with the double meaning of the verb *ferre*: in its extended sense of 'to produce, to yield', in reference to cropland (cf. Cato *Agr.* 93, Varro *Ling.* 5.37 [*ThlL* 6.1.553.13]), and also its metaphorical use referring to people (cf. Cic. *Pis.* 8, Stat. *Silv.* 5.2.17 [*ThlL* 6.1.554.3–39]).

nostri... agelli: an affective diminutive. Ten occurrences in Martial, as compared with only one in Virgil (cf. *Ecl.* 9.3), Lucretius (cf. 5.1367–1368), *Catalepton,* Ovid (*Fast.*) and Phaedrus; twice in Juvenal and seven times in Horace. Cf. Citroni 355 *ad* 1.116.5.

ll. 9–12 Conclusion of the epigram. Note the disjunctive, poetic-style coordination *aut... aut ... -ve,* with *variatio,* typical of the postclassical authors; cf. K-St 2.2.111–112 § 169.

quidquid... id: id γ : in β. All the editors accept the reading of γ, as anaphora in correlation with *quidquid.* However, as Heraeus rightly points out, Martial never has *id* after *quidquid,* unless we accept, along with Izaac and Shackleton Bailey, A. E. Housman's conjecture (cf. *Class. Pap.,* 712 [=*JPh* 30

(1907) 231]) in *Epigr.* 34(30, *prius* 28).9–10: *quidquid... / id...* (discussed by J. Delz, *MH* 28 [1971] 58). Nevertheless, for R. Helm (cf. *Lustrum* 1 [1956] 300) this unique usage in Martial can be justified, since there is a listing of elements which calls for recapitulation. Moreover, if the reading of β were accepted, *in tota Subura* would constitute an exceptional syntagma, since in poetry the ablative without a preposition in a locative sense is general usage when accompanied by attributive complements of the type *medius, totus,* a practice accepted even in Cicero and normal among the prose-writers of the silver period (cf. Nipperdey-Andersen 289–290 *ad* Tac. *Ann.* 3.61.1). Cf. H-Sz 146 § 86. See, however, for instance, Ov. *Pont.* 4.3.54: *quicquid et in tota nascitur Anticyra.* Cf. R. Helm, *PhW* 46 (1926) 85.

vilicus Umber aut colonus / aut rus marmore tertio notatum / aut Tusci... Tusculive: properties belonging to Regulus which yielded all the agricultural produce he required. *Vilicus* is the bailiff to whom the *possessores* delegated responsibility. For the tasks entrusted to them, cf. Cato *Agr.* 5, Colum. 11.1. Cf. Hor. *Epist.* 1.14, Mart. 3.68.9. Cf. *RE* 8a.2136–2141 (Schneider), Goldberg 99 *ad Priap.* 10.4. For appearances in Martial, cf. Henriksén[2] 52 *ad* 9.61.3 (n. 1). Cf. J. Marquardt, *Privatleben,* 138, *RE* 8a.2.2140 (K. Schneider). *Colonus* is, strictly speaking, a peasant who rents a small plot on a large estate. They proliferated in the 1st century and are frequently mentioned in the literature of the period; cf. Lucan. 1.170, Sen. *Epist.* 123.2, Mart. 1.17.3, 3.58.40, Tac. *Germ.* 25. Cf. Goldberg 299 *ad Priap.* 61.1 (with bibliography), *RE* 4.483–510 (Seeck). Heinsius conjectured *Calenus,* a reading accepted by Schneidewin in his second edition. It is a common name (cf. Sil. 13.219) which also denotes an inhabitant of the most important town in Campania from the administrative point of view, modern-day Calvi, an area rich in vineyards; cf. Str. 5.243, Hor. *Carm.* 1.20.9, 4.12.14, Iuv. 1.69, Plin. *Nat.* 14.65. For the difference between the two, see especially Colum. 1.7: *cum omne genus agri tolerabilius sit sub liberis colonis quam sum vilicis servis habere, tum praecipue frumentarium.* Cf. Th. Mommsen, "Die Italische Bodenteilung und die Alimentartafeln", *Hermes* 19 (1884) 412–413. For the phrase *vilicus et colonus,* cf. 2.11.9.

marmore tertio: on the same estate of Regulus, cf. 1.12.4: *vicina quartus ab urbe lapis.* According to Friedländer (cf. 173) it must have been located between the third and fourth milestone. The distance marked by these stones was counted from the gates in the walls of Servius; cf. Plin. *Nat.* 3.66. Here *marmor* by synecdoche, *materia pro toto.* Milestones used to be made of whatever stone was plentiful in the area. In Italy, as in Greece and Asia Minor, they are commonly made of marble and travertine, a variety of limestone, whereas in other regions, like the Rhine, Rhaetia and the Alps, the use of various types of limestone is much more frequent (cf. *RE Suppl.* 6.397.22–398.56 [Schneider]). There is no evidence outside Martial of a parallel use of *marmor* in this sense. See also 9.64.4. The proper term is *miliarium,* although the more generic *lapis* is frequent (cf. examples in *ThlL* 7.2.951.70). In Martial, cf. 1.12.4, 9.101.12, and cf. Ov. *Fast.* 2.682, Plin.

Nat. 14.49, Plin. *Epist.* 2.17.2 (*ThlL* 8.410.74, *OLD s. v.* 3e). Cf. *RE Suppl.* 6.395–432 (Schneider). Note also the similar use of *umbo* in, for example, Stat. *Silv.* 4.3.47 (with Coleman 114), *Theb.* 6.352–353.

Tusci... Tusculive: country estates of Regulus, in the nominative plural, *ut saepe*; cf. Plin. *Epist.* 4.6, Hor. *Carm.* 2.18.4, Ov. *Am.* 2.16.37, Mart. 10.44.9 (cf. M. Haupt, "*Coniectanea*", *Hermes* 7 [1873] 180–192). Estates normally took their name from that of the region. *Tusci* is regular usage; cf. Cic. *Att.* 8.12c.1, where the term is used for the region of Etruria. However, an estate in Tusculum, since this is a *municipium*, should properly be called *Tusculanum*. *Tusculi* is therefore a barbarism; cf. Shackleton Bailey, *AJPh* 110 (1989) 140.

tota... Subura: the Roman market, situated between the south of the Viminal hill and the western side of the Esquiline and extending to the east between *mons Oppius* and *mons Cispius*, to form the so-called *clivus Suburanus*. The night-life of Rome was concentrated there. This place was full of action (cf. Iuv. 11.51), noisy (Mart. 12.18), dirty and wet (Mart. 5.22.5–9), and a haunt of prostitutes (cf. Pers. 5.32, Mart. 2.17, 6.66.1–2 [with Grewing 433], 11.61.3, 11.78.11, *Priap.* 40.1). For evidence of the business life of the area, cf. 10.94.5–6, 9.37, Iuv. 11.141, *CIL* 6.1953, 6.9284, 6.9399, 6.9491, 6.33862, 6.9526. Cf. *RE* 4a.510–511 (Weiss), Platner-Ashby, *Topographical Dictionary*, 500–501. On markets in Rome, see J. M. Frayn, *Markets and Fairs in Roman Italy. Their social and economic importance from the second century BC to the third century AD.* (Oxford 1993), and, from a broader perspective, covering trade in the whole of the empire, L. de Ligt, *Fairs and Markets in the Roman Empire* (1993).

nascitur: the verb strictly means 'to grow' and is suitably applied to vegetables and pulses. It is used ironically here, to ridicule the natural origins of his gifts, as in Verg. *Ecl.* 3.92: *qui legitis flores et humi nascentia fraga*, Cic. *Div.* 2.135: *dicere quo illa loca nasceretur.*

Martial censures the athletic activities of young people, praising the attitude of Atticus, a youth from the noble classes and member of an honourable *gens*, who devotes himself to philosophy and running in open spaces. In Atticus, Martial represents what is genuinely Roman as opposed to customs of a hellenizing nature, since the practice of gymnastics in the *palaestra* was of Greek origin, its introduction being attributed to Nero; cf. Suet. *Nero* 12, Tac. *Hist.* 14.15.

Athletic exercises in the *palaestrae* or *gymnasia* were one of the most common pastimes among Roman youths (cf. E. Eyben, "Die Einteilung des menschlichen Lebens im römischen Altertum", *RhM* 116 [1973] 150–190). This activity is often criticized, on the grounds that Greek-style athletic exercise stimulated homosexual practices among young men; cf. Tac. *Hist.* 14.20.13: *degeneretque studiis externis iuventus, gymnasia et otia et turpis amores exercendo.* In fact, in Greece, the παλαίστρα was a meeting-place for homosexuals (cf. Lucil. *frg.* 1267, Mart. 10.55.4) and scenes of homosexual love in the gymnasia are attested on Attic pottery; cf. M. F. Kilmer, *Greek Erotica*, 16–17. Cf. Nisbet-Hubbard 109 *ad* Hor. *Carm.* 1.8. For homosexuality in Rome, cf. *ad* 7.67.

Criticism of gymnastic and athletic activities is a *locus communis*; cf. Varro *Rust.* 2.1–2: *viri magni nostri maiores non sine causa praeponebant rusticos Romanos urbanis..., utrumque sunt consecuti, ut et cultura agros fecundissimos haberent et ipsi valeditudine firmiores essent ac ne Graecorum urbana desiderarent gymnasia, quae nunc vix satis singula sunt*, Sen. *Epist.* 88.18–19: *Aeque luctatores et totam oleo ac luto constantem scientiam expello ex his studiis liberalibus;... Quid enim, oro te, liberale habent isti ieiuni vomitores, quorum corpora in sagina, animi in macie et veterno sunt? An liberale studium istuc esse iuventuti nostrae credimus, quam maiores nostri rectam exercuerunt hastilia iacere, sudem torquere, equum agitare, arma tractare?... quid prodest multos vincere luctatione vel caestu, ab iracundia vinci? Dial.* 10.12.2, Cic. *Tusc.* 4.70, *Rep.* 4.4.4. Likewise, for Pliny the Elder, Greek gymnastic activity was destroying the moral virtues of the Romans; cf. *Nat.* 15.19, 29.26, 35.48. See also Lucan. 7.270–272: *Grais delecta iuventus / gymnasiis aderit studioque ignava palaestrae / et vix arma ferens*, Plin. *Epist.* 4.22.7 (with Sherwin-White 301), *Paneg.* 13.6: *postquam exercitationibus nostris non veteranorum aliquis, cui decus muralis aut civica, sed Graeculus magister adsistit, quam magnum est unum ex omnibus patrio more, patria virtute laetari...* , Sen. *Her. F.* 1122–1136, Sil. 14.134–138 (with Spaltenstein 294): *ite, gregem metite imbellem ac succidite ferro... / pigro luctandi studio certamen in umbra / molle pati docta et gaudens splendescere olivo / stat, mediocre decus vincentum, ignava iuventus*, Plu. *Mor.* 274d. Finally, cf. a satire on Greek gymnastic exercise in Luc. *Anach.*, especially 6.28–29. Cf. *RE* 7.2061–2085 (Jüthner), J. Marquardt, *Privatleben*,

1.117, 1.122, Courtney 165 *ad* Iuv. 3.67, Mayor 189 *ad* Iuv. 3.67. Cf. also, for criticism of professional athletics, R. Heubaum, "Über Galens Spiel mit dem kleinen Ball und seine größte Streitschrift gegen die Athleten", *LKE* 58 (1939) 198–202, W. B. Crowther, "Nudity and morality: athletics in Italy", *CJ* 76 (1980–81) 119–123, J. Bazant, "On the Gluttony of ancient Greek Athletes", *LF* 105 (1982) 129–131. The same condemnation of athletic activities is attested in the early days of Christianity; cf. A. Koch, "Sobre el problema «Cristianismo y ejercicio físico»", *CAF* 10 (1968) 333–351, A. Bondolfi, "Attitudes des chrétiens à l' égard des exercices physiques dans l' église ancienne", in *Histoire de l' éducation physique et du sport* (Zurich 1973) 2.1–5.

Martial also lists the activities characteristic of the gymnasium among the things he most hates about life in the city and from which he escapes during his sojourn in the bay of Baiae; cf. 3.58.25: *nec perdit oleum lubricus palaestrita.* Cf. also 14.49: *Halteres. Quid pereunt stulto fortes haltere lacerti? / exercet melius vinea fossa viros.*

The poem follows a hymn structure: (1) ll. 1–4 Invocation, with *encomium* of the addressee by means of mention of his *genus* and his cultural interests. (2) ll. 5–10 Attitude of other young men with whom he is compared. (3) ll. 11–12 Contrary and praiseworthy attitude of the individual addressed. (4) ll. 13–14 General gnomic conclusion which simply confirms Martial's favourable opinion of the subject of the epigram.

The choice of addressee, Atticus, is no fortuitous one. In addition to evoking the family of Pomponius Atticus (110–32 BC), member of an equestrian family which moved to Athens (whence the *cognomen*) and adopted the Epicurean philosophy (cf. *RE Suppl.* 8.503–526 [R. Feger]), Martial falls back on irony to praise the clearly Roman interests of an individual who has a close connection with Greek culture, in contrast to the Greek-style sporting practices of Roman youth: so corrupted is the youth of Rome that the only model Martial can find to praise his Roman-style sporting interests is a citizen with a Greek background, as is demonstrated by his *cognomen* and his philosophical interests (cf. l. 3). Cf. *ThlL* 1.1135.42–1138.18.

The poet also addresses Atticus in 9.99, where he dedicates a book to him as a token of his friendship; cf. l. 6: *absentis pignus amicitiae.* He is a real but unidentifiable person. (In 2.7, along with Giarratano and Shackleton Bailey, we prefer the reading of βγ to that of the florilegium *R*, not only because of its weight in the manuscript tradition, but because the subject-matter of the epigram is satirical and wounding, in addition to the fact that *Attale* facilitates the phonic play with *belle.* Cf. also Attalus in 1.79 [with Citroni 255]).

Bibliography: R. E. Prior, *AJPh* 117 (1996) 128–129. On sport, cf. H. A. Harris, *Sport in Greece and Rome* (London 1972), E. N. Gardiner, *Athletics of the Ancient World* (Oxford 1930, repr. 1960), and especially C. Goellmann, *Zur Beurteilung der öffentlichen Spiele Roms bei Plinius dem Jüngeren, Tacitus, Martial und Juvenal* (Diss. Münster 1942). On Greek gymnastic training, cf. C. A. Forbes, *Greek Physical Education* (London 1929).

ll. 1–2 For the structure, cf. Ov. *Pont.* 2.3.1–2: *Maxime, qui claris nomen virtutibus aequas / nec sinis ingenium nobilitate premi*, and 1.2.1–2 (to Fabius Maximus): *Maxime, qui tantis mensuram nominis imples / et geminas animi nobilitate genus.* Cf. E. Siedschlag, *Form von Martials Epigrammen*, 15. In Martial, cf. 4.55.1–3: *Luci, gloria... /qui... /... non sinis...*

facundae... nomina gentis: prominent among the Attici who were orators was T. Pomponius Atticus; cf. *supra. Gens* refers to a Roman family or clan; cf. Varro *Rust.* 1.2.9, Catull. 79.2–3, Verg. *Aen.* 12.529, Ov. *Pont.* 1.2.102 (*ThlL* 6.2.1845.63–76, *OLD s. v.* 6a). Mention of the γένος is a topos in *encomia*; cf. Arist. *Rh.* 1367b, Men. Rh. 370.10, 420.11. In Martial, cf. *Epigr.* 37(33).1, 6.64.1. *Nomina gentis* is a common expression in prose; cf. Liv. 35.48.5, Sen. *Dial.* 11.7.5, Curt. 4.14.3, Colum. 10.409, Tac. *Hist.* 2.89. Cf. also Sil. 9.545. *Facundus* is not found in Catullus, Lucretius, Virgil, Tibullus, Propertius, Lucan, Valerius Flaccus or Silius. It appears twice in Horace and sixteen times in Ovid. In Martial (twenty-one occurrences) it is common in reference to writers; cf. 5.30.3, 7.45.1, 7.91.1, 11.48.2. It can be applied to prose writers or forensic orators, but also to writers of poetry; cf. *ThlL* 6.158.74–159.34, Van Dam 199 *ad* Stat. *Silv.* 2.3.9–12.

renovas: with the meaning 'to revive the fame or reputation', a mainly prosaic use, cf. Cic. *Brut.* 331, *Sul.* 83, *Att.* 2.22.3, Liv. 3.51.7, Sen. *Epist.* 94.21, *Ben.* 3.2.3. In poetry, cf. Stat. *Theb.* 5.465: *nomen avi renovo* (*OLD* 6b).

nec sinis: ie, *arces*, common litotes in Ovid; cf. *Epist.* 9.123, 18.63, *Met.* 4.41. Cf. also Lucr. 1.332. Cf. Lyne 214 *ad Ciris* 266. With the infinitive, and subject in the accusative, it is already found in *Carm. Arv.* 4 (= *CIL* 1^2 2). It can also take the construction with final *ut*; cf. H-Sz 353 § 194 and 530 § 289, Ernout-Thomas 329 § 330 and 302 § 308, Bassols 2.184 § 186 and 221 § 215.

ingentem... domum: for *domus* in the sense of 'family', 'household', a regular use in poetry, cf. Ov. *Fast.* 4.543, [Tib.] 3.4.92 (with Navarro Antolín 408), Sil. 4.785. It is also frequent in prose; cf. Cic. *Att.* 4.12, *Fam.* 13.46, Plin. *Epist.* 2.9.3 (*ThlL* 5.1.1981.15, *OLD s. v.* 6a). *Ingens* here in the extended sense of *potens, praeclarus*; cf. Verg. *Aen.* 12.225, [Ov.] *Epist.* 15.331, Stat. *Theb.* 4.774 (*ThlL* 7.1.1540.31).

conticuisse: perfect for present infinitive, a common irregularity in poetry; cf. Lucr. 3.69: *effugisse volunt*, Verg. *Aen.* 3.606: *periisse iuvabit*, Hor. *Carm.* 1.1.4: *collegisse iuvat*, Ov. *Met.* 1.176, 2.565, 3.188 (with Bömer[2] 500), *Ars* 3.455, *Trist.* 5.12.45, *Pont.* 3.1.156. In prose it is attested from Livy on. For this poetic usage, see Serv. *Aen.* 6.79: *excussisse vero deum pro excutere, tempus est pro tempore, est autem Attica figura, qua nos uti non convenit, quia hac licenter utuntur poetae.* Cf. E. Bednara, "De sermone dactylicorum Latinorum quaestiones", *ALL* 14 (1906) 575–576, M. Platnauer, *Elegiac Verse*, 111, C. E. Bennet, *Syntax of Early Latin* (Boston 1914) 1.427–428, K-St 2.1.133–134, § 33, H-Sz 351–352 § 193 (with bibliography), Bömer 106 *ad* Ov. *Fast.* 2.322, Fedeli[2] 77–78 *ad* Prop. 1.1.15. It is very frequent in Martial; cf. H. Soeding, *De infinitivi apud Martialem usurpatione* (Diss. Marburg 1881) 38. This usage is frequently justi-

fied *metri causa*, and there are numerous examples of the perfect infinitive in *-uisse* appearing in this metrical position in the hexameter; cf. Citroni 187–188 *ad* 1.55.8 and the table of the metrical position of infinitives in Martial in G. Schneider, *De M. Valerii Martialis sermone observationes* (Diss. Vratislaviae 1909) 58. *Conticescere* is a verb with epic overtones. It is not found in Terence, Catullus, Lucretius, Tibullus, Propertius, Manilius, Persius or Juvenal. Once in Horace (cf. *Epist.* 1.18.43), seven times in Ovid (though never in his amatory works), twice in Lucan, five times in the *Thebaida* of Statius and six in Virgil's *Aeneid.* In Martial, twice, both times in book 7 (cf. 80.2). For the expression *conticescere domum,* cf. Val. Fl. 2.262–263, Stat. *Theb.* 5.310, 6.46.

ll. 3–4 For mention of those accompanying or supporting one as an encomiastic technique, cf. 7.69.3–4: *hanc sibi iure petat magni senis Atticus hortus, / nec minus esse suam Stoica turba velit.* The anaphora of the second person pronoun (*Du-Stil*) is a characteristic feature of hymns, with numerous parallels in hellenistic and Latin literature; cf. E. Norden, *Agnosthos Theos,* 143–163, Nisbet-Hubbard 131 *ad* Hor. *Carm.* 1.10.9. Cf. Lucr. 1.68, Catull. 34.13–18, Prop. 3.17.3–10. For anaphora of the second person personal pronoun in parodies of hymns, cf. Ov. *Am.* 1.6.15–16 (with McKeown 131): *te nimium lentum timeo, tibi blandior uni: / tu, me quo possis perdere, fulmen habes.* Note also the reiterative anaphora of *non* in l. 7. Cf. *ad* 7.7.5. In addition, the alliteration of [*t*] has ritualistic and archaizing connotations; cf. G. Appel, *Rom. precat.*, 160.

pia Cecropiae... turba Minervae: ie, 'wise Greeks'; cf. Pers. 6.38: *doctores Graios.* The reference is to those who worship Minerva, regularly identified with Athena, as Greek goddess of wisdom, as opposed to the purely Latin one; cf. 1.39.3: *Cecropiae madidus Latiaeque Minervae,* 5.5.1: *Sexte, Palatinae cultor facunde Minervae.* Minerva is goddess of wisdom, patron of writers and artists; cf. Ov. *Fast.* 3.831–832: *quique moves caelum tabulamque coloribus uris, / quique facis docta mollia saxa manu,* Quint. 11.1.24. Cf. *RE* 15.2.1787 (F. Heichelheim), K. Latte, *Religionsgeschichte,* 165, Citroni 240–241 *ad* 1.76. Reference to a numerous escort is conventional; cf. Hor. *Sat.* 1.3.133–136 (with Fedeli[2] 381), *Ars* 456 (with Brink 423). For the epithet *Cecropius* (Gr. Κεκρόπιος; cf. E. *Io.* 936), from Cecrops, legendary first king of Athens (cf. Roscher 2.1.1014–1024 [Immisch]), cf. Call. *Dian.* 227, Hdt. 8.44, E. *Supp.* 658, *El.* 1289, A. R. 1.95, *IG* 2^2.3114 (cf. *Hesperia* 7 [1938] 116–118, 12 [1943] 1). As an adjective it is found as early as E. *Io.* 936, *Hipp.* 34. It is first attested in Latin in Catull. 64.79, 64.83, and 64.172, its use becoming more widespread later; cf. Verg. *Georg.* 4.270, Prop. 2.33.29, Ov. *Met.* 11.93, Sen. *Phaed.* 2, Sil 2.217. As an epithet of Minerva, see, apart from 1.39.3 and 5.2.8, Lucan. 3.306, Apul. *Met.* 11.5, Sidon. *Carm.* 24.96. It is also attested in its proper sense, ie, *ad Cecropem pertinens*; cf. Hor. *Carm.* 4.12.6, Ov. *Met.* 6.70 (*ThlL onom.* 2.291.79–292.55). Here in the figurative sense as a simple equivalent for 'Athenian', ie, *Atticus*; cf. Catull. 64.172, Verg. *Georg.* 4.177. A similar use is found in Greek (cf. Hdt. 8.44, E. *Supp.* 658, *Io.* 936, *El.* 1289;

cf. Galán Vioque 298 *ad AP* 7.708.5 [Dioscorid.]). *Turba* is often used to refer to a group of people united by a common interest; cf. R. P. Winnington-Ingram, "Two Latin Idioms", *CR* 5 (1955) 140–141. For the phrase, cf. Prop. 3.13.18: *uxorum fusis stat pia turba comis,* [Tib.] 3.10.25: *pia turba deorum,* Ov. *Fast.* 2.507, *Trist.* 5.3.47, *Epic. Drusi* 296.

comitatur: usually refers to the devotees of a deity or an important person; cf. Ov. *Met.* 2.441: *suo comitata choro Dictynna*; cf. McKeown 141 *ad* Ov. *Am.* 1.6.33, Bömer 141 *ad* Ov. *Fast.* 2.463, 168 *ad* Ov. *Fast.* 3.366, Navarro Antolín 166 *ad* [Tib.] 3.2.13, *ThlL* 3.1815.11.

secreta quies: a reference to the Epicurean philosophy of which Atticus, like his famous predecessor (cf. *ad v.* 1) was presumably a follower: *quies* is the Latin term representing ἀταραξία, the ideal of the Epicurean philosophers; cf. Cic. *Tusc.* 1.46. This sect advocated a life of withdrawal from the world. It is often depicted as *placida quies*; cf. Lucr. 6.73: *placida cum pace quietos,* Stat. *Silv.* 3.5.17 (with Laguna 356–357): *opaca quies.* For the combination, cf. also Verg. *Georg.* 2.467: *secura quies* (cf. Lucr. 3.211, 3.939, Ov. *Fast.* 6.734, *Ars* 1.639). For Martial's attitude towards philosophy and religion, cf. U. Kaliwoda, "Die persönliche Religiosität Martials", *GB* 22 (1998) 197–210.

sophos omnis: ie, 'every wise man'. *Sophos* is a Greek borrowing (cf. σοφός), first found in a literary sense in the Greek elegists and lyric poets, who use it to refer to the special skill of the poet in writing; cf. Sol. 1.52, Thgn. 19, 790, 942, 995, Ibyc. 282.23. In Latin, previously only in Lucil. *frg.* 1236: *Laelius... sophos ille*; as a by-name of P. Sempronius in Liv. 9.45.1, 10.2, and in Phaedrus (cf. 3.14.9: *Tum victor sophus,* 4.17[18].8: *factus... gubernator sophus*). Only here in Martial; cf. *sophia* in 1.111.1, 7.74.9. For the meaning and usage of the Greek term σοφός, cf. B. Gladigow, *Sophia and Kosmos* (Hildesheim 1965) 56–74, D. Snell, *Die Ausdrücke für den Begriff des Wissens in der vorplatonischen Philosophie* (Berlin 1924) 1–20. Formally, this is a collective singular; cf. K-St 2.1 67–68 § 19, Bassols 1.24–25 § 13.

ll. 5–12 Description of the sporting pursuits of the other young men with whom Atticus is compared; cf. Plaut. *Bacch.* 422–429: *nego tibi hoc annis uiginti fuisse primis copiae, / digitum longe a paedagogo pedem ut efferres aedibus. / Ante solem exorientem nisi in palaestram veneras, / gymnasii praefecto haud mediocris poenas penderes. / Id quom optigerat, hoc etiam ad malum accersebatur malum: / et discipulus et magister perhibebantur improbi. / Ibi cursu, luctando, hasta, disco, pugilatu, pila / saliendo sese exercebant magis quam scorto aut saviis,* Ov. *Trist.* 3.12.19–22: *usus equi nunc est, levibus nunc luditur armis, / nunc pila, nunc celeri volvitur orbe trochus; / nunc ubi perfusa est oleo labente iuventus, defessos artus Virgine tinguit aqua.* Note, from l. 7 on, the negative *cumulatio* with *variatio* (*non... non... non... aut... nec... non... sed*), continuing until l. 12; and the emphatic anaphora -in *tricolon auctum-* of the negative *non*; cf. 7.64.8, Kroll 150 *ad* Catull. 64.39. For athletic activities as an element in satire, cf. L. Robert, "Les épigrammes satiriques de Lucilius sur les athlètes. Parodie et réalités", in *L'Épigramme grecque, Entretiens de la Fondation Hardt* 14 (1967) 181–295.

fracta... aure: a reference to boxers with their ears battered by the blows received, a frequent feature of boxing in antiquity; cf. Theoc. 22.45 (with Gow 390): σκληρῇσι τεθλασμένος οὔατα πυγμαῖς, Ar. *frg.* 98: ὠτοκάταξιν (nickname of a boxer), D. L. 5.67: ὠτοθλαδίας, Pl. *Prt.* 342b: οἱ μὲν ὦτά τε κατάγνυνται μιμούμενοι αὐτοὺς καὶ ἱμάντας περιειλίττονται καὶ φιλογυμναστοῦσιν, *Grg.* 515e. Cf. Friedländer 490 *a. l.* The phrase is found only here; cf. Hor. *Sat.* 2.6.46: *quae rimosa bene deponuntur in aure,* and cf. *Porph ad loc.*: *quae bene committuntur auribus rimosis, hoc est, quae facile proferuntur in medium, nihil scilicet de secreto habendis.* In view of the precedent in Horace, as well as *sensu proprio,* this expression coined by Martial can be taken as criticism of the inability of trainers to keep a secret. The combination of *auris* plus participle or adjective to express a mood or attitude is quite frequent; cf. *ThlL* 2.1514.5–80. It is possible to conjecture *fracta... voce,* ie, an effeminate voice; cf. Iuv. 2.111 (with Courtney 142): *fracta voce*; cf. Phaedr. 6.9.2, Tac. *Ann.* 14.20.5, Plin. *Epist.* 2.14.12: *pudet referre, quae quam fracta pronuntiatione dicantur, quibus quam teneris clamoribus excipiantur.* Cf. also Iuv. 6 Ox. 23. Cf. *RAC s. v. effeminatus* 636, W. A. Krenkel, "Hyperthemia in ancient Rome", *Arethusa* 8 (1975) 385, n. 22. For the relationship between homosexuality and the *palaestra,* cf. *supra.*

colit: only here in this sense, equivalent to *docere*; cf. *ThlL* 3.1676.32. In the sense of *educare,* cf. Mela 1.45: *apud Garamantas... nulli certa uxor est. ex his, ... quos pro suis colant formae similitudine agnoscunt.*

magister: here in the specific sense of 'trainer'; cf. Verg. *Aen.* 5.391–392: *deus ille, magister / nequiquam memoratus, Eryx?* 5.561–562: *pueri... / ... fulgent paribusque magistris.* See, in the figurative sense, Plaut. *Trin.* 225–226: *me... macero et defetigo: / magister mihi exercitor animus nunc est* (*ThlL* 8.83.64–73).

immeritas... opes: hypallage (cf. H. Lausberg, *Elementos,* 155 § 315) for *immeritis (iuvenibus)... opes*; cf. Hor. *Carm.* 1.17.28 (with Nisbet-Hubbard 226–227): *immeritamque vestem,* Prop. 2.25.18: *immerita sustinet aure minas,* Stat. *Silv.* 2.1.12 (with Van Dam 81), Iuv. 10.60: *inmeritis franguntur crura caballis.* It can also be taken as a use of adjective for adverb, ie, *immerito*; cf. K-St 2.1.236–237 § 63. For *immeritus* with the meaning of 'undeserving', cf. Verg. *Aen.* 3.2, Sen. *Thy.* 1081, Stat. *Theb.* 3.291, 4.632.

sordidus unctor: in Martial, *unctor* only here and in 12.70.3. The reference is to the masseurs who get the athletes ready for their bath; cf. Sen. *Epist.* 123.4, Quint. 11.3.26. Cf. Forcellini 6.389 § 2 and 3. They are also known by the equivalent Greek term, *aliptes* (ἀλειπτής); cf. Cic. *Fam.* 1.9.15, Iuv. 3.76, 6.422. In the baths a small room called *destrictarium* or *unctorium* used to be set aside for the masseurs' work; cf. Plin. *Epist.* 2.47.11 (with Sherwin-White 192) or else they simply used the *tepidarium.* Massages were given before the hot bath or preferably after the cold one and before dressing, to facilitate perspiration; cf. J. Marquardt, *Privatleben,* 1.289. Martial plays with the ambiguity of the term *sordidus,* as in 7.20.8. On the one hand, there is the meaning of 'dirty', 'sticky', as a result of the oil with which the athletes were smeared (cf. 11.15.6 [*OLD s. v.* 2]) and, on the other, 'avaricious' (cf. Hor. *Sat.* 1.1.64–65, Quint. 5.13.26 [*OLD s. v.* 8]).

Non: cf. l. 11: *sed.* For the arrangement of opposing elements by means of the structure *non... sed,* extensively used by Martial, cf. E. Siedschlag, *Form von Martials Epigrammen,* 30.

pila: the generic term denoting the different kinds of ball. Cf. Ov. *Trist.* 2.485 (with Owen 260, Luck 149): *ecce canit formas alius iactusque pilarum.* For the development of ball games, cf. Petron. 27: *soleatus pila prasina exercebatur, nec amplius eam repetebat quae terram contigerat, sed follem plenum habebat servus sufficiebatque ludentibus:... alter numerabat pilas, non quidem eas quae inter manus lusu expellente vibrabant, sed eas quae in terram decidebant.* The object of the game was to gain possession of the ball, whence the popular expression *mea pila est,* ie, 'I won'; cf. Plaut. *Truc.* 706: *totus gaudeo, mea pila est.* Cf. A. Otto, *Sprichwörter,* 279 § 1417. Ball-based sports are of Greek origin; cf. Prop. 3.14.5, Hor. *Sat.* 2.2.11. Cf. H. A. Harris, *Sport in Greece and Rome* (London 1972) 75–111, E. N. Gardiner, *Athletics of the Ancient World* (Oxford 1930) 230–238, J. Guillén, *Urbs Roma,* 2.294–299, J. Delande, "Le football à travers les Âges", *LEC* 9 (1940) 409–414.

follis: a soft ball, the most common variety of Roman ball (cf. 4.19.7), suitable for children and the elderly (cf. 14.47 [with Leary 102]). According to an ancient tradition (cf. Ath. 1.14f), it was invented for Pompey by his trainer Atticus of Naples when he was recovering from a serious illness in Campania in the spring of 50 BC (cf. J. V. D. Balsdon, *Life and Leisure,* 166). In Plautus, the term is used to refer metaphorically to the boxer's punchball, because of its semantic connotations of 'round', 'large' and 'soft'; cf. Plaut. *Rud.* 721: *Extemplo hercle ego te follem pugilatorium faciam.* Suetonius mentions a ball called *folliculum*; cf. Suet. *Aug.* 83. The word is etymologically connected with the English term 'ball'. Cf. J. Marquardt, *Privatleben,* 2.819.

paganica: another type of ball. In this sense it is only attested in Martial, here and in 14.45.1 (with Leary 99). As an adjective before Martial it is found in Varro *Ling.* 6.26: *paganicae... agriculturae causa susceptae,* and Calp. *Ecl.* 4.125: *ut... plaudat paganica.* Only in Martial is it found substantivized. Its etymology is very obscure; cf. *ThlL* 10.1.77.64–78.25. This is an example of the use of an adjective with omission of the noun, ie, an adjective functioning in place of the complete adjective + noun syntagma: *paganica pila. Paganicus* strictly means 'popular', 'of the people'. The reference is probably to a home-made ball used by the lower classes and as a result there are no literary occurrences of the term outside Martial. *Paganica,* as opposed to *follis* and *pila,* is defined as a harder type of ball than the former and less compact than the latter (cf. 14.45).

nudi stipitis ictus hebes: a reference to a similar sport to modern fencing. It has traditionally been taken to be a wooden post resembling an opponent against whom the gladiators trained. Thus in Veg. *Mil.* 1.11: *palorum enim usus non solum militibus sed etiam gladiatoribus plurimum prodest... contra illum palum tamquam adversarium tiro cum crate illa et clava velut cum gladio se exercebat et scuto.* Cf. *RE suppl.* 3.776 (K. Schneider), J. V. D. Balsdon, *Life and Leisure,* 161 and 294. Cf. Luc. *Demon.* 38, Sen. *Epist.* 18.8, Stat. *Silv.* 4 *praef.* (with Coleman 61):

palaris lusio, and Iuv. 6.247–248 (with Courtney 290). However, *hebes,* with the basic meaning of 'having a dull edge or point, blunt' (*OLD s. v.* 1a) would appear to refer to a primitive foil, that is, a wooden stick used like a sword to practise one's strokes without wounding the opponent; cf. Shackleton Bailey, *Loeb* 2.103, n. e. The use of *hebes* in reference to 'insufficiently sharp weapons' is common; cf. Plaut. *Mil.* 53: *ni hebes machaera foret,* Cic. *Har.* 2, Lucr. 5.1274 (*ThlL* 6.3.2581.11–24). *Nudus* in the extended sense of 'without iron', 'unarmed' is normal in the epic-military context; cf. *Il.* 21.50: γυμνόν, ἄτερ κόρυθός τε καὶ ἀσπίδος οὐδ' ἔχεν ἔγχος. For the *nudus – inermis* equivalence, cf. *Pervig. Ven.* 33: *ius est inermis ire, nudus ire iussus est.* Cf. Ov. *Ars* 3.5 (with Pianezzola 349), Sen. *Contr.* 9.6.2: *quem armatus fugerat, nudus insequitur,* Stat. *Theb.* 9.20 (with Dewar 62–63). It can also be taken in the sense of 'unsheathed', 'naked'. Cf. *OLD s. v.* 6. The expression *nudere ensis* is a regular one; cf. Stat. *Theb* 7.548–549: *scilicet infestae cum te circum undique dextrae / nudabunt ensis, haec flebit et arma quiescent?* For the phrase *ictus hebes,* cf. Ov. *Met.* 12.85: *utque hebeti pectus tantummodo contudit ictu* (cf. G. B. A. Fletcher, *Latomus* 42 [1983] 405).

vara... bracchia: bent and ready to punch in boxing; cf. Ov. *Met.* 9.33–34 (with Bömer[2] 285): *tenuique a pectore varas / in statione manus et pugnae membra paravi,* Stat. *Theb.* 6.850–851: *bracchia late / vara tenent.* Cf. also A. R. 2.68–69: αὐτίκ' ἀνασχόμενοι ῥεθέων προπάροιθε βαρείας / χεῖρας. For early occurrences of *varus,* cf. McKeown 74–75 *ad* Ov. *Am.* 1.3.24. *Bracchia tendere* is a common expression. In the same context, referring to the moments before the fight, cf. Ov. *Met.* 11.262: *in partes diversas bracchia tendi.* Cf. Catull. 66.10: *protendens bracchia,* Verg. *Georg.* 2.296 (with reference to the branches of a tree), Ov. *Met.* 4.517: *bracchia tendentem,* 5.176.

in lento ceromate: a reference to the layer of sand or mud covering the surface of the ring where the boxers met (cf. O. W. Reinmuth, *Phoenix* 21 [1967] 191–195). It has traditionally been misinterpreted as a kind of powder rubbed into the hands before the fight (cf. Mayor 189 *ad* Iuv. 3.68, Leary 106 *ad* 14.50.1). The *OLD* (cf. G. W. Glare, ed, 1982) accepts the interpretation defended by Reinmuth for Martial and Juvenal (cf. *OLD s. v. ceroma,* 1: 'A layer of soft earth or mud put down to form the floor of a wrestling-ring'). It is used metonymically for the ring and even the boxer himself (cf. 5.65.4). Cf. Friedländer 345 *ad* 4.19.5. The term is not found in poetry outside Martial and Juvenal (cf. 6.246 [with Courtney 290]); cf. Iuv. 3.68: *ceromatico... collo*). Its use is of Greek origin (cf. κήρωμα); cf. Sen. *Dial.* 10.12.2: *qui in ceromate (nam, pro facinus! ne Romanis quidem vitiis laboramus), sectator puerorum rixantium sedet, Epist.* 57.1, Plin. *Nat.* 15.5: *usum eius ad luxuriam vertere Graeci, vitiorum omnium genitores, in gymnasiis publicando,* 28.51, 19.26, 35.5. It is, moreover, a post-Augustan term. For the expression, cf. 4.19.5: *lentum ceroma.* Cf. also *RE* 1.326.53 (Jüthner). *Lentus* in the sense of *flexibilis, ductilis, mobilis,* in reference to the cushioning effect of the sand in the ring, slowing down the fight; cf. *ThlL* 7.2.1163.9–67. See, metaphorically, Iuv. 16.47: *lentaque... harena.* The adjective has a

number of meanings; cf. Fordyce 300–301 *ad* Catull. 64.183, Lyne 307 *ad Ciris* 504, W. J. Knight, "Vergil's Latin", *Acta Classica* 1 (1958) 39. In addition, *lenta manus* or *lenta bracchia* is a frequent expression; cf. Hor. *Epod.* 15.6: *lentis adhaerens bracchiis, Sat.* 1.9.64: *lentissima bracchia, Ciris* 504: *lenta... bracchia* (*ThlL* 7.2.1163.69–72). For a similar value of *in*, equivalent to the use of ἐν, cf. D. R. Shackleton Bailey, *Propertiana*, 227 *ad* Prop. 4.2.28: *corbis in imposito pondere messor eram* (a disputed reading: cf. Fedeli *app. crit.*). Apart from this passage of Martial, he adduces as parallels Stat. *Theb.* 1.712: *horruit in pharetris*, Apul. *Met.* 3.5: *cum me viderent in ferro* (*ThlL* 7.770.1–19).

harpasta: a Greek term (cf. ἁρπάζω) found only in Martial. It is a small sand-filled ball which those playing the game fought for, using all sorts of tricks and raising clouds of dust while doing so. The game involves two teams; cf. Epict. *diss.* 2.5.15: τοῦτο ὄψει ποιοῦντας καὶ τοὺς σφαιρίζοντας ἐμπείρως. Οὐδεὶς αὐτῶν διαφέρεται περὶ τοῦ ἁρπαστοῦ ὥς περὶ ἀγαθοῦ ἢ κακοῦ· περὶ δὲ τοῦ βάλλειν καὶ δέχεσθαι. See a full description in Ath. 1.14f–15a:

> τὸ δὲ καλούμενον λούμενον διὰ τῆς σφαίρας ἁρπαστὸν φαινίνδα ἐκαλεῖτο, ὃ ἐγὼ πάντων μάλιστα ἀσπάζομαι. Πολὺ δὲ τὸ σύντονον καὶ καματηρὸν τῆς περὶ τὴν σφαιριστικὴν ἁμίλλης τό τε κατὰ τοὺς τραχηλισμοὺς ῥωμαλέον. Ἀντιφάνης οἴμοι κακοδαίμων, τὸν τράχηλον ὥς ἔχω. Διηγεῖται δὲ τὴν φαινίνδα παιδιὰν οὕτως Ἀντιφάνης σφαῖραν λαβὼν τῷ μὲν διδοὺς ἔχαιρε, τὸν δ' ἔφευγ' ἅμα, τοῦ δ' ἐξέκρουσε, τὸν δ' ἀνέστησεν πάλιν, κλαγκταῖσι φωναῖς... ἔξω, μακράν, παρ' αὐτόν, ὑπὲρ αὐτόν, κάτω, ἄνω, βραχεῖαν, ἀπόδος ἐν καταστροφῇ.

For the same expression, see 4.19.6: *sive harpasta manu pulverulenta rapis.* Cf. 14.48.1 (with Leary 103): *Haec* (*harpasta*) *rapit Antaei velox in pulvere draucus.* Note, in the three passages where this term appears, the wordplay between *harpasta* and the etymologically connected verb *rapere* (= ἁρπάζειν) (cf. F. Grewing, "Etymologie und etymologische Wortspiele in den Epigrammen Martials", in F. Grewing, *Totus notus in orbe*, 345). Cf. *ThlL* 6.3.2539.20, *RE* 7.2405 (Schneider), J. Marquardt, *Privatleben*, 2.842–846, J. V. D. Balsdon, *Life and Leisure*, 164.

pulverulenta: a poetic term, especially frequent in dactylic metres because of its initial dactyl; cf. Lucr. 5.742: *pulverulenta Ceres.* In Martial, four times, always in this position (cf. 3.5.8, 4.19.6 and 12.52; cf. especially 4.19.6). In prose, *pulvereus* is preferred; cf. Apul. *Met.* 4.18. Cf. E. Ernout, *Adjectives*, 95.

ll. 11–12 Martial contrasts the gymnastic activities of the Greek arenas, which require a special type of field, and the practice of running in the open. For the contrast between Latin and Greek sporting activities, cf. Hor. *Carm.* 3.24.54–64, *Sat.* 2.2.10–13 (with Muecke 118). In contrast with gymnastic exercises of Greek origin, there is praise for the clearly Roman practice of running in the open spaces of the Campus Martius, which was characteristic of primitive times (cf. Liv. 9.16.13); cf. Cic. *Off.* 1.105: *suppeditant autem et campus noster et studia venandi honesta exempla ludendi*, Sen. *Epist.* 15.4–5: *Sunt*

exercitationes et faciles et breves, ... cuius praecipua ratio habenda est: cursus... Cf. also Str. 5.3.8. Cf. Nisbet-Hubbard 111 *ad* Hor. *Carm.* 1.8.4.

niveas... Virginis undas: *Virginis* refers to the Aqua Virgo, one of the aqueducts which brought water to Rome, constructed by Marcus Vipsanius Agrippa in the year 19 BC (cf. Ov. *Fast.* 1.464, *Pont.* 1.8.38), and so called because the source was discovered by a maiden; cf. Frontin. *aq.* 1.10 (and, for a different etymology, Plin. *Nat.* 31.42: *iuxta est Herculaneus rivus, quem refugiens Virginis nomen obtinuit*). It is famous for its ice-cold waters; cf. Ov. *Ars* 3.385, Mart. 11.47.6, 5.20.9 (with Howell[2] 101). In them athletes rested their weary limbs at the end of their training sessions; cf. Ov. *Trist.* 3.12.21–22. Cf. also Sen. *Epist.* 83.5, Plin. *Nat.* 36.121, Mart. 14.163.2 (with Leary 225). See *RE* 20.1504–1505 (H. Riemann), T. Ashby, *The Aqueducts of Ancient Rome* (Oxford 1935) 167–168, Platner-Ashby, *Topographical Dictionary*, 28–29, and, in general, cf. B. Evans, *Water Distribution in Ancient Rome* (Michigan 1994), P. J. Aicher, *Guide to the Aqueducts of Ancient Rome* (1995). As regards *niveus*, Catullus is the first poet to use the adjective (cf. 55.13, 64.240, 64.303, 64.309, 64.365, 68b.125), which is only used in dactylic poetry and in prose-authors writing in imitation of the language of the dactylic poets (cf. E. Bednara, "Aus der Werkstatt der daktylischen Dichter", *ALL* 15 [1908] 224, McKeown[2] 18–19 *ad* Ov. *Am.* 2.1.24, *ad* 7.50.3). The adjective alludes to the low temperature of the water; cf. 12.17 and 14.117. For this metaphorical sense, cf. Sen. *Phaed.* 503–504: *fessus... / ... niveo corpus Iliso fovet*, *Oed.* 427 (*OLD s. v.* 3a, Forcellini 4.277 § 2). It also refers to the translucent nature of the water, with a meaning close to *clarus, perspicuus, nitidus*; cf. Sil. 4.533 (with Spaltenstein 310). The clarity of waters is a commonplace; cf. Ov. *Fast.* 5.547, *Ciris* 493, Sil. 4.587. Cf. *ad* 7.15.1.

ubi... calet: antonomasia (cf. Quint. 8.6.29–30, H. Lausberg, *Elementos*, 107–109 § 202–207). The reference is to the Porticus Europae in the Campus Martius, so called because the love affair of Zeus and Europa was depicted on it; cf. 2.14.3, and 15, 11.1.11 (with Kay 55–56). Its existence is referred to only in Martial; cf., besides the *loci* cited *supra*, 3.20.12–13. It may be another name for the Porticus Vipsania, known indistinctly by several other names, such as Vipsaniae, Agrippae, Polae and Pollae (for this identification, cf. C. Hülsen, *Topographie der Stadt Rom in Altertum* [Berlin 1906] 1.3.458, R. E. Prior, *AJPh* 117 [1996] 125–126). Cf., in general, F. Castagnoli, *Athenaeum* 28 (1950) 70, Platner-Ashby, *Topographical Dictionary*, 422, L. Richardson, *Dictionary*, 313. For other such cases of antonomasia, cf. 11.47.4: *Inachidos limina* (= temple of Isis), 2.43.7, 4.25.2–6, 5.1.1–5, 5.22.4, 7.73.1. *Calere* in the amatory sense, as an expression of the *flamma amoris* motif, from Hor. *Carm.* 1.4.19–20: *quo calet iuventus / nunc omnis et mox virgines tepebunt.* Cf. Hor. *Carm.* 4.11.33, [Tib.] 3.11.10, Ov. *Ars* 3.571, Sen. *Her. O.* 377, Petron. 79.8, 126.5. In Martial, cf. 7.74.4, 8.77.6, 10.86.1 (*OLD s. v.* 6, *ThlL* 3.148.30–71). Cf. R. Pichon, *Serm. amat.*, 97, *ad* 7.74.4.

Sidonio... amore: ie, Europa, this epithet being applied to her as a daughter of Agenor, king of Tyrus; cf. Ov. *Ars.* 3.252, *Fast.* 5.610, *Met.* 2.833–

875, Stat. *Theb.* 9.334, Mart. *Epigr.* 19(16b), 14.180 (*lemm.*). Cf. Roscher 1.1.1409–1418 (Helbig), *RE* 6.1.1287–1309 (Berger). Here with short *o* (cf. also the short *o* in 14.154.1), as in Verg. *Aen.* 4.75 (with Austin 46): *Sidonias ... opes*, 4.137: *Sidoniam... chlamydem*; long, however, in the phrase *Sidonia Dido* (cf. *Aen.* 1.446, 1.613, 9.226, 11.74). In the elegists, too, the length varies, depending on the demands of the metre; it is long, for example, in Prop. 2.16.55, Ov. *Pont.* 1.3.77, and short in Prop. 2.29.15, Ov. *Trist.* 4.3.2. Cf. M. Platnauer, *Elegiac Verse*, 54.

ll. 13–14 Gnomic and moralizing ending.

per varias artes: ie, *varios ludos athleticorum.* For the phrase, cf. *Epigr.* 33(29).2, Val. Fl. 6.438.

omnis... area: *area* strictly denotes any *locus vacuus*, although it might originally have been used for the zone around the *ara* (*ThlL* 2.496.73). Figuratively here for *locus ludendi.* With this meaning, cf. Ov. *Ars* 1.39: *haec nostro signabitur area curru* (*ThlL* 2.497.74–498.7). Cf. J. André, "Les noms latins du chemin et de la rue", *REL* 28 (1950) 122–123. The term is Ovidian (twelve examples), in contrast with Virgil (only four occurrences), *Aetna* (one), *Moretum* (one), Horace (four), Tibullus (one) and no examples in Lucretius, Catullus or Propertius. In Martial, six times. Schrevelius wrongly took it as referring to the ages of man; with this meaning, cf. 10.24.9. *Omnis* has the distributive sense of 'every', 'each single'; cf. H-Sz 198–199 § 108, *ThlL* 9.2.612.82–613.43, *OLD s. v.* 5a.

servit: a term taken from legal language; cf. 10.30.29, 14.101.2. Cf. also, for example, Plin. *Nat.* 16.157: *chartisque serviunt calami* (cf. Shackleton Bailey, *a. l.* 222). Rutgers proposed *fervet* (*-vit* Schmieder *contra usum Martialis, qui semper ferveo declinat*), which was only accepted by Schneidewin, in his second edition. The conjecture adds an interesting pregnant sense (cf. Verg. *Aen.* 4.407, Mart. 1.53.9, 2.64.7 [*OLD s. v.* 4b]).

currere: attested from Cicero on with the pregnant meaning of *de certamine cursus*; cf. *Tusc.* 2.34: *venando currendo.* Cf. *Rhet. Her.* 4.3.4, 4.47.60, Ov. *Met.* 10.583 (*ThlL* 4.1511.79–1512.12). Prior interprets it in a figurative, colloquial sense, similar to *frequentare*, establishing a contrast between the disorderly life of the Greek-style sportsmen and the 'motionless life of the mind' of Atticus (cf. R. E. Prior, *AJPh* 117 [1995] 128–129).

pigritia: a paradoxical reference to the frenetic activity of the *palaestra* as 'inactivity', 'laziness'. It is an abstract noun from *piger*, not found in poetry, and occurring once in Plautus (cf. *Merc.* 113) and three times in Martial; cf. 11.79.2, and 12.3(4).6. Laziness is always censured, except in this last parallel in Martial, where *pigritia* has positive connotations, being equivalent to the *otium* of the poets.

est: the prodelision of *est* at the end of the pentameter is by no means rare; cf. 7.85.4, 7.94.2. For its frequency in the elegists, cf. M. Platnauer, *Elegiac Verse*, 40.

33

In this epigram, Martial presents a satirical picture in which he plays with the reader-listener's expectations by a reversal of terms: in Martial's time the streets of the Urbs used to be covered in mud, and it was therefore normal to have dirty footwear. Moreover, it was now the fashion to wear the toga down to the ankles (cf. Quint. 11.3.143: *togam veteres ad calceos usque demittebant*), an absurd situation in Martial's view, given the state of the streets. The normal situation is to have a clean toga and dirty shoes, and equally, the shoes can be expected to dirty the toga: with Martial's character, the reverse is the case.

The toga, in previous times the distinguishing mark of the Roman citizen, had fallen into disuse (cf. Iuv. 3.171–172: *pars magna Italiae est, si verum admittimus, in qua / nemo togam sumit nisi mortuus*) and when still worn it was associated with the practice of the *salutatio matutina*; cf. 3.46.1, Iuv. 3.127, 7.142. Cf. J. Marquardt, *Privatleben*, 1.259, 2.553, Courtney 106 *ad* Iuv. 1.95, J. Carcopino, *Vida cotidiana*, 175. Cf. also Mart. 1.55.14: *vivat et urbanis albus in officiis*, in allusion either to the proper colour of toga for official business or, more likely, to the pallor brought on by the frenzied life of the city (cf. G. Stegen, *Latomus* 20 [1961] 20, Citroni 189–190 *a. l.*).

Moreover, absolute whiteness was appreciated in the toga (cf. 2.29.4: *et toga non tactas vincere iussa nives*), which demanded constant care (Courtney 175 *ad* Iuv. 3.147), although excessive care of one's shoes or toga was considered a sign of snobbishness; cf. Quint. 11.3.137: *et toga et calceus et capillus tam nimia quam neglegentia sunt reprendenda.* The poor condition of one's toga and footwear is a commonplace in satirical literature; in Martial, cf. 1.103.5–6: *Sordidior multo post hoc toga, paenula peior, / calceus est sarta terque quaterque cute.* Cf. also Hor. *Sat.* 1.3.30–33: *rideri possit eo quod / rusticius tonso toga defluit et male laxus / in pede calceus haeret,* Iuv. 3.148–149: *si foeda et scissa lacerna, / si toga sordidula est et rupta calceus alter / pelle patet.* For footwear, cf. Mart. 12.26.9: *rupta cum pes vagus exit aluta.* Cf. *RE* 3.1.1340–1345 (Mau), J. Marquardt, *Privatleben*, 2.589–590.

The poem has the typical structure of the skommastic epigram: the first distich presents the situation, and in the third line the expectation of the reader-listener is aroused with a question, only to provoke surprise with the final *aprosdóketon.*

The epigram is characterized by its formal balance: note the alliteration of [k] in the first line (*caeno cum... calceus*) and the last (*collige, Cinna,... calceus ecce*), as well as the contacting arrangement of the two terms on which the epigram turns in both lines (l. 1 *toga, calceus*; l. 4 *togam*; *calceus*).

The poem is addressed to one Cinna, a name which appears frequently in skommastic epigrams; there are no data with which to identify him (cf.

1.89.1, 2.53.5, 3.9.1). See I. Kajanto, *Cognomina*, 54 and 106–107, Grewing 277 *ad* 6.1.

Bibliography: on the text, cf. Shackleton Bailey, *CPh* 73 (1978) 280. On dressing habits in Martial, cf. G. Augello, in *Studi Classici in onore di Quintino Cataudella* (Catania 1972) 3.371–378.

ll. 1–2

Sordidior caeno... / candidior prima... nive: a periphrastic construction for the superlative: a comparative is combined with a second term of comparison in the ablative which reflects the quality in question in the highest degree; cf. 1.109.1–3 (with Citroni 336–337) and especially Citroni 251 *ad* 1.115.2. Cf. examples in E. Wölfflin, "Der *Ablativus comparationis*", *ALL* 6 (1889) 457–458, E. Löfstedt, *Syntactica*, 1.316–317. For the use of this type of superlative with terms of colour, cf. especially J. André, *Termes de couleur*, 319. *Candidior prima... nive* is a frequent comparison in Latin literature from Catull. 80.1–2: *labella / hiberna... candidiora nive.* Cf. Verg. *Aen.* 12.84, Ov. *Am.* 3.5.11, 3.7.8, *Met.* 8.373 (with Bömer[2] 130), 12.402, 13.789, *Pont.* 2.5.38, Sen. *Ben.* 7.23.1, Sil. 13.116. In Martial, cf. 1.115.2–3 (with Citroni 351), 2.29.4, 4.42.2, 5.37.6, 12.82.7. This use dates back to *Il.* 10.437: λευκότεροι χιόνος (cf. [E.] *Rh.* 304). Cf. A. Otto, *Sprichwörter*, 244 § 1231, R. Tosi, *Dizionario*, 322–323 § 675. For A. Zingerle (cf. *Martials Ovidstudien*, 29–30) the construction has echoes of Ovid. For *candidus* applied to clothing, cf. *ThlL* 3.243.24; to footwear, only here. Cf. *ad* 7.29.2.

caeno: a hapax in Martial. It is often used as the epitome of bad smells and dirtiness; cf. Plaut. *Bacch.* 384: *lutulento caeno*, Cic. *Tusc.* 4.54: *male olere omne caenum*, Verg. *Georg.* 4.49. For the expression, cf. *Catal.* 13.24–25: *rates / caeno retentae sordido* (*ThlL* 3.98.37–67).

toga, calceus: the two characteristic elements of a Roman citizen's dress, symbols of life in the Urbs; cf. Cic. *Ver.* 2.5.86, *Phil.* 2.76, *Cael.* 62, Plin. *Epist.* 7.3.2, and in Martial, cf. 1.49.31. For Martial, the toga is a heavy burden typical of the client (cf. 3.4.6, 10.47.5), whereas Spain is free of this form of slavery (cf. 10.96.12, 12.18.17). *Calceus* is a term rarely found in poetry, and typical of the lesser genres. It is attested once in Titinnius and Phaedrus, twice in Horace (never in the *Odes*; cf. Hor. *Sat.* 1.3.32, *Epist.* 1.10.42), three times in Juvenal and five in Martial (twice in this epigram; cf. l. 4) (*ThlL* 3.132.19). Cf. especially Phaedr. 5.7.37: *niveis... calceis.* For the *toga / calceus* contrast, cf. Iuv. 1.119: *hinc toga, calceus hinc.*

autem: colloquial adversative conjunction (cf. J. B. Hofmann, *Latín familiar*, 5–6 § 3, 46 § 42), here with its orginal force in contrasting ideas. It is rare in poetry, except in epic (Silius [nine times], Valerius Flaccus [nineteen] and Statius [forty-two]) under the influence of Virgil, who uses it thirty-eight times, never in this metrical position, as against only seven examples in the *Georgics* and none in the *Eclogues.* In Martial, only here in poetry (cf. also 8 *praef.* 11). It is not attested in Lucretius. Cf. Catullus (four times), Horace (three times), Propertius (once), Ovid (seven times). It is rare at the end of

the hexameter; cf. Ov. *Met.* 9.143, 9.495, Stat. *Theb.* 4.592, 8.671. Cf. K-St 2.2.88 § 163, H-Sz 489–491 § 262, Ernout-Thomas 449 § 430 b, Bassols 2.107–108 § 110, B. Axelson, *Unpoetische W.*, 85–86, *ThlL* 2.1576.76–83, Navarro Antolín 418 *ad* [Tib.] 3.5.3. Cf. also C. Kroon, *Discourse particles in Latin: A Study on nam, enim, autem, vero and at* (Amsterdam Studies in Classical Philology, 4) (Amsterdam 1995).

l. 3 Typical question in skommastic epigram, underlining the conclusion; cf. 1.20.3 (with Citroni 75).

deiecto: deiecto *T edd.* : delecto γ : neglecto β. *Deicere* often denotes the act of removing one's cloak; cf. Sen. *Phaed.* 327: *deiecta feri terga leonis*, Val. Fl. 8.204: *deiecta... in lumina palla*, Apul. *Flor.* 15: *tunicam... deorsus ad pedes deiectus* (*ThlL* 5.1.397.7–18). The term is little used in poetry, except in Virgil (twenty-three times), and not used at all by Catullus, Tibullus or Persius. Lucretius, Germanicus and Phaedrus use it only once, Horace six times and Ovid thirteen. Especially frequent in Cicero (cf. F. Bömer, *Gymnasium* 26 [1957] 6). Martial uses it four times (5.14.8, 9.61.17, 14.31.1). See also the conjecture by A. La Penna at 1.60.6 (cf. *Maia* 46 [1994] 13–14).

inepte: substantivization of the adjective, frequently found in direct address; cf. Ter. *Eun.* 311: *age, inepte*, Catull. 12.4, Prop. 2.29.14, Ov. *Am.* 1.14.36, *Ars* 1.306. Cf. Mart. 10.100.6.

pedes perfundis: alliteration; cf. Sen. *Oed.* 553: *lugubris imos palla perfundit pedes.*

amictu: *sensu proprio*, the noun refers to the action of covering oneself, but the metonymic use for the Romans' typical cloak or tunic itself is regular from Laevius on; cf. *Carm. frg.* 24. It is a poetic usage, with the sole exception of Cic. *Tusc.* 5.90. Cf. Lyne 204–205 *ad Ciris* 250, *ThlL* 1.1899.69. In the hexameter, it is always found at the end of the line; cf. *ThlL* 1.1999.38.

l. 4 The opposite and more logical idea that the toga should be stained by the mud on one's shoes is found in Tert. *Pall.* 5: *calceos... proprium togae tormentum.* Note the chiastic structure of verb-noun noun-verb, separated by a vocative and an interjection, respectively. The two clauses are presented with asyndeton, and separated by the penthemimeral caesura. The epigram also closes, in ring fashion, with the repetition of the *toga / calceus* sequence in the first and last lines.

Collige: in its proper sense of *reducere vestes*; cf. Plaut. *Capt.* 789, Ov. *Am.* 3.2.26, *Ars* 1.154 (*ThlL* 3.1615.82–1616.58, *OLD s. v.* 16).

ecce: for statistics on the use of this interjection in the poets, cf. Helzle 109 *ad* Ov. *Pont.* 4.4.7. In Martial, twenty-eight times.

perit: ambiguity, pointed out by Shackleton Bailey, between *OLD s. v.* 6, 'to perish', 'to be destroyed', and *OLD s. v.* 1, 'to disappear', 'to pass from view'; cf. Shackleton Bailey, *CPh* 73 (1978) 280.

34

In this epigram, Martial exemplifies the libellous manipulation to which his poetry is subjected, as a result of the envy of his competitors, from which he repeatedly asks his *fautores* to defend him (cf. 7.72, 10.33), or else he defends himself (cf. 7.12). To this end, the poet presents a fictitious situation: Charinus, an individual of ill repute, has apparently built, with his own money, some private baths of impeccable quality, to the great surprise of his acquaintances. Martial, who has so often condemned hypocrisy, argues for the possibility that a man who is 'perverse', the 'most evil of all', can do good, in this case by building baths, and compares him with Nero, who, though a tyrant (cf. 7.21.3: *Nero crudelis*), constructed some baths that were truly magnificent. An unnamed *invidiosus* tries to set him at odds with the emperor by means of some verses in which he apparently praises the baths of Nero as the best, in response to which Martial claims that he is not referring to Domitian, but to Nero and an effeminate individual.

Baths formed an essential part of the Romans' lives; cf. Sen. *Epist.* 86.12, Plin. *Nat.* 36.121. In addition to the rooms in their own houses devoted to personal hygiene (cf. Varro *ling.* 9.68, Cic. *Fam.* 14.20, Ov. *Fast.* 4.761, Vitr. 5.10.4), there were public baths, built either by private firms as a business proposition or else by powerful and wealthy citizens, the most prominent being those constructed by the emperor, which were called *thermae* to distinguish them from the smaller and less splendid ones built with private funds. Charinus must have built public baths. These, however, could also be very luxurious. See, for instance, the description of the baths of Tucca in 9.75; and those of Etruscus in 6.42 (on the same baths, cf. Stat. *Silv.* 1.5). Cf. J. Guillén, *Urbs Roma*, 1.329–339, J. Griffin, "The Pleasures of Water and Nakedness", in *Latin Poets and Roman Life* (London 1985) 88–111, J. de Laine, *The Baths of Caracalla* (Portsmouth, RI, 1997), G. G. Fagan, *Bathing in Public in the Roman World* (Ann Arbor 1999) [on Martial, cf. 12–39], S. Busch, *Versus Balnearum. Die antike Dichtung über Bäder und Baden im römischen Reich* (Stuttgart / Leipzig 1999).

The poem has a three-part structure: (1) ll. 1–3 Reference to the addressee's surprise at an unusual event. (2) ll. 4–5 The poet, in his role as *magister populi*, offers an explanation with a *comparatio.* (3) ll. 6–10 He defends himself against an anonymous interlocutor who criticizes him.

Martial addresses Severus, the mere recipient of the epigram, who cannot be identified with Silius Severus, the son of Silius Italicus, whom he addresses in 9.86 (cf. *contra* Henriksén[2] 118, *a. l.*). The poet addresses a Severus in the course of books 2 through to 12. It may be the same benefactor, a writer himself (2.6, 5.80, 11.58). There are, however, no conclusive

data, since this is one of the most common *cognomina*; cf. I. Kajanto, *Cognomina*, 30, 256, Kay 195–196 *ad* 11.57.1, Grewing 115–116 *ad* 6.8.6.

Bibliography: on the text, cf. A. E. Housman, *Class. Pap.*, 720–721 (= *JPh* 30 [1907] 240–241), Shackleton Bailey, *CPh* 73 (1978) 280–281: *Loeb* 3 App. A, 318. Cf. also L. Thompson, "*Domitianus dominus*: a Gloss on Statius *Silvae* 1.6.84", *AJPh* 105 (1984) 472–473. On the importance of the *thermae* in Roman life, cf. J. De Laine "Recent research on Roman Baths", *JRA* 1 (1988), E. Brödner, *Die römischen Thermen und das antike Badewesen* (Darmstadt 1983) (= 1992), W. Heinz, *Römischen Thermen: Badewesen und Badeluxus im römischen Reich* (München 1983), M. Pasquinucci, ed. *Terme romane e vita quotidiana* (Modena 1987), G. F. Yegül *Baths and Bathing in Classical Antiquity* (New York 1992), G. Fagan, *Bathing in Public in the Roman World* (Ann Arbor 1999) [on Martial, cf. 12–39].

ll. 1–3 The epigram begins with a question of the interlocutor's. This device is frequent in Martial (cf. 1.57, 2.38, 2.78, 3.32) and also found in the *Greek Anthology*; cf. 9.359.1 (Posidipp.): Ποίην τις βιότοιο τάμῃ τρίβον; 5.302.1 (Agath.): Ποίην τις πρὸς Ἔρωτας ἴοι τρίβον; 5.238.1 (Maced.): Τὸ ξίφος ἐκ κολεοῖο τί σύρεται; Cf. E. Siedschlag, *Form von Martials Epigrammen*, 23–24.

Quo... modo: final long *o* as a result of tmesis (cf. H. Lausberg, *Elementos*, 166 § 333). It is scanned as ō in Catull. 10.7 and in cases of tmesis in the dactylic poets; cf. Verg. *Aen.* 5.596–599: *haec certamina primus Ascanius... docuit celebrare Latinos, quo puer ipse modo*, Ov. *Medic.* 51–52: *disce age... candida quo possint ora nitere modo.* Short in Hor. *Sat.* 1.9.43, Mart. 3.15.2 and 10.17(16).8. Cf. R. Hartenberger, *De o finali apud poetas latinos* (Diss. Bonn 1911).

Charinus: a Greek name (cf. Χαρῖνος [⟨ χάρις] [*AP* 7.540.1 (Damag.)]) which appears eight times in Martial, always as the object of criticism; 1.77, 4.39, 5.39, 6.37 (with Grewing 264), 8.61, 11.59, 12.89. Martial plays with the etymology of the name with *paraprosdóketon*, since Χαρῖνος is derived etymologically from χάρις, 'grace', 'charm'. *Charinus* is the comic character par excellence in Dorian comedy. The same name is used for a fictional character in Luc. *Symp* 1, *DMeretr.* 4.1, *DMort.* 5.1. Cf. *RE* 3.2144 (Stein).

requiris: J. Fergusson suggests that the frequent use of this verb may be influenced by Catullus; cf. J. Fergusson, *PACA* 6 (1963) 11. In Catullus, cf. 85.1: *Odi et amo. quare id faciam, fortasse requiris.* In Martial, cf. 1.1.1, 3.98.1, 6.53.3, 6.66.8, 6.77.9, 6.78.7, 6.88.3, 7.37.7, 10.102.1, 11.60.1. For rhetorical questions of this kind at the beginning of epigrams, cf. P. Laurens, *L'abeille*, 261.

ll. 4–5 Cf. Ov. *Pont.* 1.3.37: *quid melius Roma? Scythico quid frigore peius?*

Dicam, sed cito: a variant of the established affectionate formula *dic, sed cito!* Cf. H-Sz 487 § 260.

Nerone: Martial presents Nero as the epitome of the tyrannical regime. On the death of Domitian, both were identified as tyrants. Szelest suggests that this connection might have been made among the popular classes during Domitian's lifetime and been known to him, as a result of which

he would not have approved of the criticism of Nero (cf. H. Szelest, *Eos* 62 [1974] 110–111, *contra* Coleman, *ANRW* 32.5 [Berlin 1986] 3101–3102).

thermis... Neronianis: one of the three sets of baths in Rome in Martial's day, alongside those of Agrippa and Titus; cf. 10.51.12: *triplices thermae.* Nero's baths were renowned for their quality; cf. Stat. *Silv.* 1.5.62–63 (comparing them with those of Etruscus): *Neronea nec qui modo lotus in unda / hic iterum sudare neget.* Cf. also Philostr. *VA* 4.42. The waters must have been very hot; cf. 2.48.8, 3.25.4, 10.48.4 and 12.83. Martial spurns them in favour of more prosaic activities in 2.48.8. Cf. Platner-Ashby, *Topographical Dictionary*, 531–532.

ll. 6–10 Presentation of an anonymous listener's criticism of Martial; cf. 7.12.5–8, 7.72.12–13, 10.33.5–6. Martial quotes him directly, a frequent technique; cf. 7.28.9–10. This is a literary device presenting an objection by introducing an anonymous interlocutor, that is, *ex incerta persona ficta oratio*; cf. Quint. 9.2.36. Cf. Hor. *Sat.* 1.3.19, Ov. *Ars* 3.7, Pers. 3.77–78. Gruterius distinguished between an emphatic question consisting solely of the interrogative pronoun *quid* and the question proper, continuing to the end of line 9:

> quid? tu tot domini deique nostri
> praefers muneribus Neronianas?
> Thermas praefero balneis cinaedis.

A. E. Housman questioned Gruterius' punctuation, as accepted by F. G. Schneidewin, L. Friedländer, W. Gilbert and W. M. Lindsay, with the argument: 'what, in the vulgate text, is Neronianas doing without thermas, and what is thermas doing without Neronianas?' He proposes terminating the question after *muneribus*, a reading accepted by J. D. Duff, W. Heraeus and C. Giarratano. D. R. Shackleton Bailey accepts A. E. Housman's objection but adopts the opposite solution: instead of anticipating the end of the question, he extends it to after *thermas* (cf. D. R. Shackleton Bailey, *CPh* 73 [1978] 280–281). However, in his *Loeb* edition he reinstates Gruterius' punctuation after *Neronianas*, arguing that Martial avoids the break after the first foot of the hendecasyllable, except when it is preceded by a pause; cf. 2.83.5: *erras: iste potest et irrumare.* Against A. E. Housman's objection to the traditional punctuation, he adduces a similar use in 2.29.5: *Marcellano*, and 10.51.11, *Marcelli Pompeianumque*; cf. D. R. Shackleton Bailey, *Loeb* 3.318. However, the contrast does not lie in the difference between *thermae* and *balnea*, but between the baths of Nero and those of Charinus, which makes it preferable to continue the question as far as *thermas*, or if D. R. Shackleton Bailey's objection is accepted as decisive, to adopt the reading defended by A. E. Housman. Martial's final statement underlines that the comparison is between the *thermae* of Nero and the *balnea* of Charinus.

Non deest... qui: ie, *est qui.* The construction with litotes of *deesse* + relative clause with subjunctive is frequent from Afran. *Com.* 62: *non desunt mihi, qui ultro dent*; cf. Cic. *S. Rosc.* 91, Prop. 2.5.8, Ov. *Met.* 7.510, *Ars* 2.629, *Rem.* 182. It is mainly a prose construction; cf. *ThlL* 5.1.787.1–21.

de malignis: ie, *aliquis malignorum.* A prepositional syntagma with partitive force, characteristic of the *sermo familiaris*; cf. Plaut. *Stich.* 400, *Capt.* 482, Lucil. *frg.* 448, *CIL* 1.583, Apul. *Met.* 11.288 (with Gwyn Griffiths 331) (*ThlL* 5.1.56.7). Cf. Bömer[2] 481 *ad* Ov. *Met.* 3.119, Bassols 1.68–69 § 52, K-St 2.1.425 § 84.

rancidulo... ore: in the same metaphorical sense, cf. Pers. 1.33 (with Kißel 159): *rancidulum quiddam balba de nare locutus* (cf. also Ps. Palaem. *gramm.* 5.542.21: *namque plurima in verbis, quae rancidule audiebantur, polita sunt, ut per anomaliam mollius sonarent*). In its literal sense it refers to foods which have become tasteless and bring on nausea; cf. Hor. *Sat.* 2.2.89: *rancidum aprum,* Plin. *Nat.* 22.92: *rancido aspectu,* Iuv. 11.134–135: *obsonia... / rancidula.* For the pejorative metaphorical force of *rancidus,* cf. Iuv. 6.185: *quid rancidius, quam quod... ?* Apul. *Met.* 1.26: *rancidi senis loquax et famelicum convivium.* In literary contexts, cf. Gell. 18.11.2: (*verba*) *ficta dure et rancide,* 8.1 (on Lucilius' complaints about Isocratic rhetoric): *in conlocandis verbis immodice faciunt et rancide.*

'quid? Tu tot... : *ita* Gruterius, Shackleton Bailey : quid te tot β : ut quid tu *X* Friedländer, Lindsay : quid tu *VEAG.* Following A. E. Housman (cf. *Class. Pap.*, 721–722 [=*JPh* 30 (1907) 240–241]), *ut quid* is not the reading of one family but a variant, at odds with the consistent testimony of the best manuscripts of the family, so that between the *quid te tot* of β and the *quid tu* of most of the mss. of γ, the reading to reconcile the two would be the one put forward by Gruterius, *quid tu tot.* Friedländer (cf. 323 *ad* 3.77.10) echoes the opinion of K. Sittl (cf. *Die lokalen Verschiedenheiten der lateinischen Sprache mit besondere Berücksichtigung des afrik. Lateins* [Erlangen 1882] 116), for whom the interrogative formula *ut quid* is an African feature, citing as evidence not only Martial (cf. 3.77.10, 11.75.2), but also Cic. *Quinct.* 13.44, *Att.* 7.7.7. The emphatic question proposed by Gruterius fell into oblivion until Shackleton Bailey. *Quid* with absolute force is frequent at the beginning of the line as a preparatory formula for the following question; cf. Prop. 2.8.21, 2.22a.29–31, Hor. *Epist.* 2.1.40 (with Brink 78). In Martial, cf. 2.60.4: *Quid? tu quod facis, Hylle, licet?* Cf. Bömer[2] 440 *ad* Ov. *Met.* 13.852, H-Sz 424 § 225.

domini deique nostri: Domitian had himself called *dominus et deus* in the hellenistic fashion; cf. Suet. *Dom.* 13.2: *pari arrogantia cum procuratorum suorum nomine formalem dictaret epistulam, sic coepit: 'dominus et deus noster hoc fieri iubet'. Unde institutum posthac, ut ne scripto quidem ac sermone cuiusquam appellaretur aliter,* D. C. 67.4.7, Oros. *Hist.* 7.10.2: *Qui* [*Domitianus*] *per annos quindecim ad hoc paulatim per omnes scelerum gradus crevit, ut confirmatissimam toto orbe Christi Ecclesiam, datis ubique crudelissimae persecutionis edictis, convellere auderet. Is in tantam superbiam prolapsus fuit, ut dominum sese ac deum vocari, scribi, colique iusserit.* The title is only attested in Martial. It first appears in 5.8.1 (also at the end of a hendecasyllable) and later in 9.66.3 (with Henriksén[2] 72–73). There is indirect evidence in Plin. *Paneg.* 2.3 and 52.2. Martial refuses to use this form of address for Trajan; cf. 10.72.3: *dicturus dominum deumque non sum.* Cf. *ad* 7.2.1, F. Sauter, *L'empereur,* 34, J. P. Sullivan, *Unexpected Classic,* 141.

muneribus: Martial plays with the ambiguity of the term, with its sense of 'gift', 'present' on the one hand and, on the other, the extended sense of 'building'. It is first found with this meaning in Ovid; cf. *Ars* 1.69–70: *muneribus nati sua munera mater /addidit, Fast.* 6.776: *in Tiberis ripa munera regis habet.* Cf. *Epic. Drusi* 287, Vell. 2.48.2, 2.130.1. In Martial, cf. *Epigr.* 2.7 (*ThlL* 8.1666.32–41).

Neronianas / thermas: echoes l. 5, a technique inherited from Catullus; cf. Friedländer 174 *ad* 1.7.4, R. Pauckstadt, *De M. Catulli imit.*, 31.

balneis cinaedi: unlike the *thermae*, the *balnea* were small, unpretentious private baths; cf. 9.75, where Tucca, when poor, builds his baths out of wood, but on becoming rich, constructs luxurious *thermae* using all kinds of marble. According to Varro *Ling.* 9.68, the plural is only used when there were two separate baths, one for each sex. At one stage there were 856 of them in the city, each known by the *cognomen* of its owner; cf. Platner-Ashby, *Topographical Dictionary*, 68. Formally, *balneum* is a term from the everyday language, ruled out for elevated poetry. There are four examples in Horace, one in Ovid (*Ars*), three in Statius, eight in Juvenal and twenty-two in Martial.

cinaedi: ie, Charinus, picking up the criticism of l. 2. *Cinaedus* is an obscene term taken from the Greek (κίναιδος [cf. J. Henderson, *Maculate Muse*, 22]), as are most of the terms referring to homosexual love (cf. *paedico, pathicus*, and cf. J. N. Adams, *LSV*, 123, 228). It originally alluded to dancers; cf. *CGL* 5.654.7 and Plaut. *Mil.* 668: *tum ad saltandum non cinaedus malacus aequest atque ego*, Lucil. *frg.* 32. The term appears in Plautus but not in Terence, and is rare in prose from Petronius on. In poetry its use is restricted to the lesser genres, especially those closest to the *sermo familiaris*; cf. Catullus (eight examples), Phaedrus and Juvenal (three), Lucilius (two), *Catalepton* and *Priapea* (one). Cf. Citroni 135 *ad* 1.41.13. In Martial, twenty times. It was strictly applied to the passive member of a homosexual relationship. Here it has the sense of 'impotent' (cf. ll. 3–4). Cf. *ThlL* 3.1059.37–79.

35

Martial satirizes the excessive modesty of a Roman matron who has herself accompanied in the baths by a slave whose private parts are covered, when the usual practice was complete nudity. On the same topic, see 11.75.

Baths for both sexes are a Roman innovation first attested in Pliny (cf. *Nat.* 33.153). It became general practice, especially in the 1st century, according to archaeological evidence (cf. Kay 171 *ad* 11.47.1). Separation into two different sections depending on sex was still, however, possible (cf. 7.35.5, 3.51.3, 3.72, 9.75). Later, in an attempt to avoid excess, Hadrian imposed a decree during the period from 118 to 138 separating men's and women's baths (*Hist. Aug. Adr.* 18; D. C. 69.8, *CIL* 6.579), probably establishing different timetables according to sex. However, it was normal practice for ladies to be accompanied by their slaves in the baths; cf. 11.75, Iuv. 6.422–423, Clem. Al. *Paed. hymn.* 3.5.

Nudity in the public baths is a frequent subject of satirical commentary, especially because of the lasciviousness aroused in onlookers; cf. Sen. *Nat.* 1.16.2–3, Petron. 92, Mart. 1.96.10–13, Iuv. 9.34–35. For references to voyeurism at the baths, cf. 1.23, 9.27.10–13, 2.51. Cf. Call. *frg.* 68, *AP* 12.207 (Strat.), Iuv. 6.374–376, Apul. *Met.* 8.29. Cf. W. A. Krenkel, "Skophilie in der Antike", *WE Rostock* 26 (1977) 619–631.

There is a three-part structure: (1) ll. 1–2 Presentation of the situation. (2) ll. 3–5 Contrast between the situation described and normal circumstances. (3) ll. 6–8 Rhetorical questions with veiled accusation of lesbianism.

The poet addresses a fictitious Roman matron whom he calls Laecania, a name linguistically similar to the Greek verb λαικάζειν, in Latin *scortari* (cf. J. M. Giegengack, *Significant Names*, 110). The name is invented, chosen for its etymology. The same name but with a different play on etymology is found in 5.43, where it betokens a woman whose teeth are white, but false (from λευκός = white).

Bibliography: *Index Expurgatorius*, 44–46, A. E. Housman, *Class. Pap.*, 1181–1182 (= *Hermes* 66 [1931] 409–410), D. S. Barret, *LCM* 9.3 (1984) 42–46, D. Gilula, *CQ* 37 (1987) 532–533. On the Jews in Domitian's time, cf. P. Keresztes, "The Jews, the Christians and the Emperor Domitian", *VChr* 27 (1973) 1–28, E. M. Smallwood, "Domitian's Attitude toward the Jews and Judaism", *CPh* 51 (1956) 1–13, *The Jews under Roman Rule from Pompey to Diocletian* (Leiden 1976), M. H. Williams, "Domitian, the Jews and the 'Judaizers' - a simple Matter of *cupiditas* and *maiestas*?", *Historia* 39 (1990) 196–211. For literary references to the Jews, cf. M. Stern, *Greek and Latin Authors on Jews and Judaism* (Jerusalem 1974–1984).

ll. 1–2

Inguina: may be taken in its proper sense of 'inguinal area', ie, *inferior pars ventris inter coxas et pubem* (cf. *ThlL* 7.1.1580.32), or else as a specific reference to the genitals; cf. *ad* 7.18.6.

aluta: literally, 'piece of leather'. It is often used metonymically for all sorts of leather-made objects. Thus, for shoes (cf. 2.29, 12.29[26].9, Ov. *Ars* 3.271) or a bag (Lucil. *frg.* 446, Iuv. 14.282). It is also attested in the sense of 'beauty-patch' (cf. Ov. *Ars* 3.202 [*ThlL* 1.1799.53]). Here merely as a loincloth. In an obscene sense, see 11.60.3, where it is metonymically applied to a flaccid penis (cf. 7.58.3: *loro* = *penis*; cf. J. N. Adams, *LSV*, 40). Cf. F. Fortuny Previ, *Myrtia* 1 (1986) 76. For the phrase *nigra... aluta*, cf. Iuv. 7.192: *nigrae... alutae.* There is evidence for leather of other colours, such as white (cf. Ov. *Ars* 3.271) and red (cf. Mart. 2.29). People used to bathe naked, and therefore the use of a loincloth was striking, in that it was unusual. The use of a loincloth by Laecania's slave is not the reflection of modesty; rather, following the interpretation of the *Index Expurgatorius* (cf. 44), 'she was a woman of such insatiate passions that she was afraid her slave would spend his energies on other women'.

calidis... aquis: ie, the swimming pool of the *caldarium*, set apart from the sauna where hot baths were taken. Thence bathers moved on to the *frigidarium*, a cold-water pool. Cf. J. Marquardt, *Privatleben*, 2.269–297. For the phrase, cf. 12.74.6, in the same metrical position. *Calidus* without syncopation is rare in poetry; cf. *ThlL* 3.151.32. Only three times in Martial (cf. also 4.18.6) as compared with seven examples of *caldus*, which is more colloquial and characteristic of everyday speech; cf. Quint. 1.6.19.

foveris: its basic sense is 'to warm oneself up'; cf. *ThlL* 6.1.1218.60–1219.31. For the same effect by the use of water, cf. Lucan. 4.152–154: *mox uda receptis / membra fovent armis gelidosque a gurgite cursu / restituunt artus*, Sil. 8.363: *tepidoque fovent Almone Cybeben*, and in Martial cf. 1.62.4 and 2.70.3. For the line-ending, cf. 1.62.4: *fovetur aquis*, *AL* 119.8: *membra fovebit aquis.*

ll. 3–4 Cf. Ov. *Fast.* 4.241–242: *onus inguinis aufert, / nullaque sunt subito signa relicta viri.* For the extraordinary virility of Martial's slaves, cf. 11.63, where their genitals attract attention in the baths. See also 7.14.

Sed: cf. l. 5 *sed* (*v. l.*: sed *T* γ *edd.* : et β). Anaphora of the adversative conjunction *sed* is, in general, rare; cf. Tib. 1.7.45–46 (with Smith 336), Ov. *Met.* 1.595 (with Bömer² 188), 5.17, Sen. *Dial.* 2.13.4, Stat. *Silv.* 2.6.9–10 (with Vollmer 367), Tac. *Ann.* 1.10, Iuv. 15.94. In Martial, cf. 5.13.2–3. Cf. K-St 2.2.77–78 § 161, H-Sz 488 § 260.

meus... servus: a reference to an unnamed slave, as in 2.32. In his epigrams, Martial often talks about his slaves, whether fictitious or real. Thus, for instance, he mentions Alcimus (cf. 1.88, 5.64), Callistus (cf. 5.64, 8.67), Cestos (1.92), Catacissos (9.93), Lygdus (11.73, 12.71), Erotion (5.34, 5.37, 10.61); cf. other slaves in J. P. Sullivan, *Unexpected Classic*, 164, n. 59. For the question of slavery in Martial, cf. M. Garrido-Hory, *Martial et l'esclavage* (Paris

1986), and her article in M. Moggi, G. Cordiano, eds., *Schiavi e dipendenti nell ambito dell οἶκος e della familia* (Pisa 1997) 307–327.

ut de me taceam: cf. Ov. *Am.* 2.4.31 (with McKeown 78): *ut taceam de me*, *Epist.* 16.176: *medios ut taceamus avos*, 17.53: *Iuppiter ut soceri proavus taceatur*, *Met.* 12.552: *utque alios taceam*, 13.177, *Trist.* 5.2.30: *ut taceam strictas in mea fata manus*, *Pont.* 1.2.145: *de me ut sileam.* Martial adopts the role of modesty regarding his *mentula*, declining to present it as an example; cf. 7.55, where he disassociates it from carrying out a threat of *irrumatio.*

Iudaeum... pondus: ie, *bene mentulatus*, with *pondus* alluding to the weight of the *mentula* and the adjective *Iudaeus* in the sense of *simile Iudaeae mentulae.* The Jews, like black men today, whether because of a physiological reality or because of the look which circumcision gave their *mentulae*, were considered sexually well-endowed; cf. D. S. Barret, *LCM* 9.3 (1984) 44. On their proverbial unbridled sexual life, cf. Tac. *Hist.* 5.5: *proiectissima ad libidinem gens, alienarum concubitu abstinent; inter se nihil inlicitum.* Moreover, the comparison is made with the Jews because in the public baths they used to conceal their origins by covering their private parts; cf. 7.82. It has unnecessarily been interpreted that Martial had a Jewish slave; cf. M. Stern, *Greek and Latin Authors on Jews and Judaism* (Jerusalem 1974–1984) 1.525, H. Solin, "Juden und Syrer in westlichen Teil der römischen Welt", *ANRW* 2.29.2 (Berlin 1983) 659. Cf. the opposite opinion in D. Gilula, *CQ* 37 (1987) 532–533. *Pondus* in a sexual context strictly refers to the *genitalia* as a whole, and specifically to the testicles; cf. Catull. 63.4–5: *ili... / ... pondera.* The genitals are often referred to by terms denoting weight, eg, *onus*, *pondus*; cf. 10.55, Lucil. *frg.* 536, Ov. *Fast.* 4.241 *Priap.* 69.4, Petron. 92.9: *habebat enim inguinum pondus tam grande*, *AP* 16.242.1–3 (Erycius): 'Ὡς βαρὺ τοῦτο, Πριήπε, καὶ εὖ τετυλωμένον ὅπλον / πᾶν ἀπὸ βουβώνων ἀθρόον ἐκκέχυκας / εἰς γάμον οὐκ ἀνέτοιμον. Cf. J. N. Adams, *LSV*, 51, 71, E. Montero Cartelle, *Latín erótico*, 116, G. Vorberg, *Glossarium*, 509–510, P. Pierrugues, *Glossarium eroticum*, 398.

nulla sub cute: nulla β (nullum *Q*) γ Scriverius : nuda α (*T*). L. Friedländer, W. Gilbert, W. M. Lindsay, J. D. Duff and W. Heraeus accept *nuda.* A. E. Housman rightly rejects it, considering it an error on the part of the copyist with its origins in the following line (cf. A. E. Housman, *Class. Pap.* 1181 [= *Hermes* 66 (1931) 409–410]). C. Giarratano and D. R. Shackleton Bailey prefer the reading of β, along with A. E. Housman. Two interpretations are possible, depending on the sense in which *cutis* is taken: (1) 'foreskin', with the syntagma referring to the slave's circumcision. For *cutis pro praeputio*, cf. Cels. 7.25, 1A, 1B, 1C, 2, 3. In Greek, δέρμα has this sense in Ar. *Eq.* 29, Pl. Com. 174.18 Kock, *CGL* 2.206.49. Cf. Porph. *ad* Hor. *Sat.* 1.5.100. Cf. J. N. Adams, *LSV*, 73. This is the meaning defended by A. E. Housman, W. C. A. Ker and D. R. Shackleton Bailey. Cf. J. C. Bramble, *Programmatic Satire*, 89, 148–151. (2) 'piece of leather', equivalent to *aluta.* For the use of *cutis* for *corium*, *pellis*, cf. 1.103.6 (with Citroni 314): *calceus est sarta terque quaterque cute.* For a similar periphrasis, cf. *Priap.* 1.6: *qui tectum nullis vestibus*

inguen habet. Cf. D. S. Barret, *LCM* 9.3 (1984) 44. The comparison with his slave, be he Jewish or otherwise, is made because the private parts of Laecania's slave are covered while those of Martial's are not. Mention of the slave's circumcision is irrelevant. There is simply a contrast with *succinctus nigra... aluta,* with *cute* picking up on *aluta,* both in reference to a leather loincloth (cf. H. J. Izaac, note 2, 268, D. S. Barret, *LCM* 9.3 [1984] 44). The idea that the garment is missing is picked up in the following line by the predicative *nudi.* For the confusion in the mss. between *nudus* and *nullus,* cf. Prop. 1.2.8.

ll. 5–6 Cf. 11.75.6 (*supra*). For l. 6, cf. Catull. 37.3: *solis putatis esse mentulas vobis /... ?*

iuvenesque senesque: a standard formula in elevated poetry, especially frequent in the dactylic hexameter; cf. Verg. *Aen.* 9.309, Ov. *Met.* 7.612, 8.526, 12.464, 15.210, Lucan. 7.37, Stat. *Theb.* 5.149. In Martial, cf. 1.3.5 (with Citroni 26), 7.71.5, 9.7.9 (with Henriksén 84). Cf. Hor. *Carm.* 1.28.19 (with Nisbet-Hubbard 330), *Epist.* 1.1.55. For the use of the pleonastic copulative coordination *-que... -que,* cf. *ad* 7.5.1–3a.

ll. 7–8 The final punch is a veiled accusation of lesbianism (cf. A. Richlin, *Garden of Priapus,* 134), by means of the technique of leaving the end in suspense with obscene connotations; cf. 7.15, 7.24. Martial confronts Laecania with a situation which is just as ridiculous as the fact that her slave's private parts are covered in baths for both sexes, when all the other men, including Martial, are completely naked: she washes her sexual organs, when she has paid a visit to baths reserved for women. It should be borne in mind that it was normal to wash the parts of the body which had intervened in sex, as is often reflected in satirical literature when censuring someone for being a *fellator* or *cunnilingus*; cf. *infra.* Therefore, asking her if she washes her private parts in a female bath is the same as calling her a lesbian. In fact, scenes of lesbian relationships in women's baths have been preserved on Attic vases; cf. M. F. Kilmer *Greek Erotica,* 89–92. For references to lesbianism, cf. *ad* 7.67.

femineos... recessus: ie, 'women's baths'. Cf. *supra.* The phrase is found only here. *Femineus* is a poetic adjective first found in Cic. *Carm. frg.* 33.18, and rare among prose-writers. Cf. *ThlL* 6.1.465.15. *Recessus* is a poetic term found especially in epic (cf. Verg. *Aen.* [twice], Ov. [eleven times, never in his amatory work], Lucan. [fourteen times], Stat. [six occurrences; three in *Theb.* and three in *Silv.*]) and in satire (Pers. [one example; cf. 2.73] and Iuv. [one example; cf. 3.230]). Cf. Bömer² 81 *ad* Ov. *Met.* 1.181.

matrona: the poet ironically addresses the modest Laecania in the vocative using the honorary term which was originally applied to virtuous Roman mothers. In fact, very much in line with the attitude of Laecania here, the *matronae* are by tradition the epitome of modesty; cf. *Priap.* 8.1, Mart. 10.68.9. He is therefore playing with the noun's original sense of *mulier honestis moribus* (cf. *ThlL* 8.484.15). For the *matrona Romana* as a model of modesty, see

also B. Feichtinger, "*Casta matrona-puella fallax.* Zum literarischen Frauenbild der römischen Elegie", *SO* 48 (1993) 40–68. The term is often applied to deities (cf. *ThlL* 8.487.53–488.38), though also to plebeian women (cf. Liv. 10.23.6).

tua... aqua: a reference to the common ablution of the sexual organs or the parts of the body which had come into play in the course of some sexual activity. Cf. Ov. *Am.* 3.7.83–84: *neve suae possent intactam scire ministrae, / dedecus hoc sumpta dissimulavit aqua, Ars* 3.96: *quid, nisi quam sumes, dic mihi, perdis aquam?* Mart. 2.50: *quod fellas et aquam potas, nil, Lesbia, peccas. / qua tibi parte opus est, Lesbia, sumis aquam,* 3.87. Cf. Goldberg 171–172 *ad Priap.* 30.4.

Martial jokes about the gifts from his friend and patron Arruntius Stella, who has sent him tiles to reinforce his roof after torrential rain, but sends him no clothes to protect his body. Martial is requesting that Stella send him a toga, a typical gift from patron to client; cf. 2.39.2, 7.86.8, 8.28.1, 10.15(14).7.

For the relationship of patronage between Martial and Stella, cf. 1.44, 4.59, 9.55, on the exchanging of small gifts that was usual between client and patron. For Stella, cf. *ad* 7.14.

The structure is typical of skommastic epigrams: a situation is presented (ll. 1–4) and resumed in the penultimate line, to be resolved by a question revealing the true sense of the epigram.

Bibliography: M. Salanitro, *A&R* 36 (1991) 3–4; on Martial and patronage, cf. P. White, *JRS* 68 (1978) 74–92, R. P. Saller, *CQ* 33 (1983) 246–264. On patronage in Rome, cf. B. K. Gold (ed.), *Literary and Artistic Patronage in Ancient Rome* (Austin 1982), *Literary Patronage in Greece and Rome* (Chapel Hill 1987), A. Wallace-Hadrill, *Patronage in Ancient Society* (London 1989).

ll. 1–4

madidumque Iovem: ie, 'rain'; cf. Verg. *Georg.* 1.418, 2.419: *et iam maturis metuendus Iuppiter uvis.* The same idea in Ov. *Met.* 13.706–707: *Cretam tenuere locique / ferre diu nequiere Iovem.* Cf. also Hor. *Epod.* 13.1–2 (with Heinze-Kiessling 536): *Horrida tempestas caelum contraxit, et imbres / nivesque deducunt Iovem.* In Martial, cf. 9.35.7 (with Henriksén 180): *Phario... Iove.* For the epithet, cf. Hor. *Carm.* 1.1.25: *sub Iove frigido,* 1.22.19–20: *malusque / Iuppiter,* Tib. 1.7.26: *pluvio... Iovi.* This metonym is found as early as Ennius (cf. *Scaen.* 345). For Zeus as god of the weather, a facet already present in *Od.* 9.111: καί σφιν Διὸς ὄμβρος ἀέξει (cf. also Tib. 1.7.26, Apul. *Mun.* 37, *CIL* 9.234), cf. *RE* 10.1129.22 (Thulin), A. B. Cook, *Zeus. A Study in Ancient Religion* (Cambridge 1914–1940) 2.1. In Martial, cf. 14.112 (with Leary 175).

rudis: with the extended meaning of 'tumbledown', 'dilapidated', as in 1.12.5: *hic rudis aestivas praestabat porticus umbras*; also describing a country villa, cf. Cic. *Q. fr.* 2.9.2: *hominem infirmum in villam apertam ac ne rudem quidem etiam nunc invitare nolui.* Cf. P. T. Eden, *Mnemosyne* 43 (1990) 160–161.

hibernis... aquis: the Romans identified winter with copious rainfall; cf. *OLD s. v. hiems* 3. The expression is a frequent one; cf. Ov. *Fast.* 2.206, 2.390, Lucan. 4.16 (*ThlL* 6.3.2686.9 and 41). In a similar context, cf. Colum. 4.24.4: *ferro... allevanda est, ut hibernas aquas respuat.*

nataret: frequentative form of *nare,* which is not found in Martial, as compared with fifteen cases of the derived form. In the 1st c. AD *natare*

was established as the standard form among the writers of the less elevated genres; cf. Citroni 35 *ad* 1.5.2, H-Sz 758 § 26.

plurima... /... tegula: brachylogy for *plurimum tegulae,* and an expression characteristic of both everyday and poetic language; cf. H-Sz 161 § 95. For tiles as protection against inclement weather, cf. Ov. *Ars* 2.622–623.

muneribus... tuis: ablative of agent in the sense of 'as a favour from you', 'thanks to you'; cf. *OLD s. v.* 6b. It is frequently constructed in the singular and with the genitive of the person; cf. Sall. *Rep.* 2.6.1, Lucan. 8.232, Ov. *Trist.* 2.420. Here the use of the poetic plural contributes to extolling the generosity of Stella, and the possessive pronoun is made to agree with the ablative (cf. Ov. *Met.* 8.502).

venit... missa: *hysteron proteron* (cf. H. Lausberg, *Elementos,* 208–209 § 413), ie, *mittetur et venit;* cf. Ov. *Met.* 12.242–243: *pocula... / missa volant.*

tegula: collective noun; cf. Liv. 5.55.3. This is an unpoetic, technical building term, frequently used in comedy. It is not found in Lucretius, Virgil, Horace, Lucan or Statius, and used only once in Juvenal (cf. 3.201) and Propertius (cf. 4.7.26), and four times in Ovid (cf. *Fast.* 2.537, 6.316, *Ars* 2.622, *Ib.* 302). Tiling was a standard means of protection against the rain; cf. Plaut. *Most.* 108–109: *tempestas venit, / confringit tegulas imbricesque,* Iuv. 3.201–202: *quem tegula sola tuetur / a pluvia.* On the use of tiles to cover roofs, cf. J. Marquardt, *Privatleben,* 2.619–620.

l. 5 Note the harmonious use of [*r*] imitating teeth chattering in the cold. Cf. the same alliteration with the same force in 7.95.

Horridus... December: December is frequently characterized by Martial as an extremely cold month; cf. 1.49.19–20, 4.19.3, 5.30.5, 7.37.6, 7.95.1, 10.5.6, 10.87.7. Cf., with lexical parallels, Acc. *trag.* 566–567 (*infra*). For the month of December typifying bad weather, cf. Iuv. 9.67–69: *quid agam bruma spirante? Quid, oro, / quid dicam scapulis puerorum aquilone Decembri / et pedibus?* For the phrase, with *horridus* in reference to the cold of the north, cf. 7.95.1: *horridus December.* Cf. also 9.13(12).2: *horrida... brumae sidera* (cf. Verg. *Georg.* 3.442, *Priap.* 1.2, Manil. 1.398, Ov. *Am.* 2.16.19 [with McKeown 345], *Met.* 15.212, Pers. 1.54 [*ThlL* 6.2.2992.6–11]). In the poets, *December* almost always appears at the end of a line. The *ThlL* records one exception in Horace and Ovid, four in Martial (cf. 1.49.19, 5.18.1, 7.37.6, and 10.5.6) and one in *Carm. de mens.* 1.11.12.

Boreae stridore: *stridor* is a poetic term often applied to the sound of the wind; cf. Acc. *trag.* 566–567: *horrifer / Aquilonis stridor,* Prop. 3.7.47 (with Fedeli[3] 263): *stridorem... procellae.* Note here, as in Propertius (*l. c.*), the alliteration with [*r*], which suggests the sound of the wind and also the chattering of teeth in the cold (cf. *supra*). It is attested ten times in Virgil and in Ovid (never in his amatory works), once in Horace and Propertius, twice in Lucan and six times in Statius. It is a hapax in Martial. *Boreas* is a Greek term for the north wind, already present in Homer (Gr. Βορέας); *Latine dicitur Aquilo.* In Latin from Catullus on (cf. 26.3). It is a proverbially harsh

wind; cf. Verg. *Georg.* 1.93: *Boreae penetrabile frigus* (*ThlL* 2.2130.68–2131.69). In poetry it is traditionally associated with winter; cf. Hes. *Op.* 505–506: αἵ τ' ἐπὶ γαῖαν / πνεύσαντος βορέαο δυσηλεγέες τελέθουσιν, 517–518: οὐ διάησι / ἶς ἀνέμου βορέω, 547, 553, Acc. *trag.* 566–567 R., Varro *Men.* 78, Verg. *Aen.* 3.285, *Georg.* 2.316, Hor. *Epod.* 13.3, *Carm.* 3.10.4, Ov. *Ib.* 201, Lucan. 4.50, Mart. 1.49.20. Cf. P. D. Hérouville, "Météorologie agronomique selon Virgile", *LEC* 10 (1941) 321–328, D. Vottero, *Questioni naturali di Lucio Anneo Seneca* (Torino 1989) 560–561, n. 24, K. Nielsen, "Remarques sur les noms grecs et latins des vents et des régions du ciel", *C&M* 7 (1945) 1–114.

l. 6 The interrogative is an adroit suggestion by Izaac, the only acceptable innovation in his edition, *pace* A. E. Housman (cf. *Class. Pap.*, 1172 [= *CR* 45 (1931) 81]). Salanitro prefers the sententious tone of the statement, defending the rhythmic opposition between the affirmative statement (*tegis*) and the negative (*non tegis*) (cf. *A&R* 36 [1991] 4), and considering the reproach an assertion rather than a question. However, Martial is directly addressing his patron, of whom he requests a toga without specifically saying so, by pointing out how inconsistent his behaviour is. Note the phonic interplay between the gift sent to him (*tegulae*), the reiterated verb *tegere* and the present Martial is requesting (*toga*) (cf. M. Salanitro, *A&R* 36 [1991] 4).

tegis... non tegis: antithesis with asyndeton and anaphora. Note the homoeoteleuton: ***Stella***... ***villam***... ***agricolam***, with internal rhyme between the two hemistichs of the pentameter, an uncommon feature except with noun and qualifying adjective; cf. McKeown 42 *ad* Ov. *Am.* 1.2.16.

37

An epigram in elegiac distichs, describing a playful joke or anecdote: a quaestor is the victim of his own cleverness, since his colleagues prevent him from blowing his nose, the action previously established as the signal to carry out executions.

A certain irony can be detected in an epigram which jokes about executions when these were so frequent; cf. Suet. *Dom.* 10. Suetonius also comments on the eccentricities of the emperor when it came to condemning people to death; cf. Suet. *Dom.* 11: *Et quo contemptius abuteretur patientia hominum, numquam tristiorem sententiam sine praefatione clementiae pronuntiavit, ut non aliud iam certius atrocis exitus signum esset quam principii lenitas.* In fact, the reign of Domitian, especially following the events of 87 and 88, became known to posterity as an age of terror; cf. Suet. *Dom.* 3, 10, Tac. *Hist.* 1–3, 3, Iuv. 4.151, Philost. *VA* 7.4, Plin. *Paneg.* 35–95, Euseb. *HE* 3.17, Oros. 7.10 (Cf. S. Gsell, *L'empereur*, 264–274). See Martial's own testimony after the fall of the regime in 12.3(4).11–12: *sub principe duro /temporibusque malis...*

In addition, in a humorous context, for it could not be otherwise, Martial refers to the disobedience of those accompanying the quaestor in an attempt to avoid an excessive number of executions.

The epigram is in two parts: (1) ll. 1–4 Presentation of the topic. (2) ll. 5–6 Playful ending and conclusion with suspense.

The poet addresses Castricus, on whom cf. *ad* 7.4.1.

Bibliography: D. Bain, "*Theta sectilis*: Ausonius, Epigram 87.13", *Latomus* 43 (1984) 598–599, G. R. Watson, "*Theta nigrum*", *JRS* 42 (1952) 56–62.

ll. 1–4 The new signal for executions, on which the joke in the epigram turns.

mortiferum... signum: cf. l. 2: *theta novum,* l. 4: *letalem... notam. Mortifer* in its proper sense of *mortem afferens*; cf. *ThlL* 8.1517.72–1518.59. This compound adjective is rare in poetry. In Martial, only here. For adjectives in *-fer,* cf. *ad* 7.1.1, Barrat 128 *ad* Lucan. 5.402, H. Tränkle, *Sprachkunst,* 58–59. Cf. Enn. *Scaen.* 314, Lucr. 6.819, Verg. *Aen.* 6.279, [Tib.] 3.5.9 (with Navarro Antolín 431), Ov. *Rem.* 26, *Pont.* 3.1.26, Sen. *Ag.* 887, *Med.* 688, Iuv. 4.113, 9.95, Sil. 10.142.

quaestoris: a prose term little used in poetry; cf. Lucan. 8.716–717: *quaestor... / infaustus Magni fuerat comes.* A hapax in Martial. Five times in the late poet Ausonius. Here, a *quaestor parricidii* or *quaestor rerum capitalium,* probably the president of the *Triumviri rerum capitalium,* called simply *quaestor* by brachylogy. To this body belonged the magistrates who decided on judicial matters involving the death penalty or the sending into exile of a Roman citizen. Cf. Varro *Ling.* 5.81: *Quaestores a quaerendo, qui conquirerent publicas*

pecunias et maleficia, quae triumviri capitales nunc conquirunt: ab his postea, qui quaestionum iudicia exercent, quaes⟨i⟩tores dicti, Liv. 1.26, 6.20, Tac. *Ann.* 11.22. Cf. Forcellini 5.18 § 3.

Est operae pretium discere: an archaic expression underlining the importance of the matter in question. It is used to introduce important information (cf. E. Fraenkel, *Festschrift R. Reitzenstein* [Leipzig-Berlin 1931], 121 n. 1, *Horace,* 81, and H. Haffter, *Untersuchungen zur altlat. Dichtersprache* [Berlin 1934] 3, n. 1). Cf. Enn. *Ann.* 454–455 (with Skutsch 653): *audire est operae pretium procedere recte / qui rem Romanam Latiumque augescere vultis.* Used in parody, as here, cf. Ter. *Andr.* 217, Hor. *Sat.* 1.2.37 (with Fedeli[4] 329), 1.10.63 (cf. Hor. *Epist.* 2.1.229 [with Brink 243–244]), 2.4.63 (with Lejay 468), Pers. 6.9–10 (with Kißel 778–782), Iuv. 6.474, 9.27, 12.127. It is also found in prose; cf. Sen. *Dial.* 12.10.8: *cuius exitum nosse operae pretium est.* In Martial, only here.

theta novum: ie, ϑ[άνατος], the letter marking the names of those condemned to death after trial; cf. Rufinus *Adv. Hieron.* 2.36: *et requirens qui inspicere missus est, propriam notam, verbi causa, ut dici solet, Θ ad uniuscuiusque defuncti nomen adscribat et propria rursus nota superstitem signet,* Isid. *Orig.* 1.24: *Θ Theta vero ad uniuscuiusque defuncti nomen apponebatur.* Cf. Cic. *Mil.* 15: *litteram ... tristem,* Hor. *Ars* 446–447 (with Brink 417): *atrum /... signum,* Pers. 4.13 (with Kißel 515–516): *potis es nigrum vitio praefigere theta.* It is also used as a synonym for death, written alongside the names of the dead, a use similar to the Christian †. Cf. Auson. *Epigr.* 87.13 (with Green 413): *Θ sectilis,* on which cf. J. N. Adams, "An Epigram of Ausonius", *Latomus* 42 (1983) 95–109, D. Bain, "*Theta sectilis*: Ausonius, Epigram 87.13", *Latomus* 43 (1984) 598–599. Cf. *CIL* 6.21158, 6.22058, 11.1660 (other epigraphic evidence in M. Guarducci, "Dal giuoco letterale alla crittografia mistica", *ANRW* 2.16.2 [Berlin 1978] 1736–1773, especially 1755). Cf. also Isid. *Orig.* 1.3.8. Cf. G. R. Watson, "*Theta nigrum*", *JRS* 42 (1952) 56–57.

exprimeret... nasum: an expression found only here. A highly descriptive and satirical use: the verb *exprimere* is applied to things from which a considerable amount of juice or liquid is extracted; cf. *exprimere spongeam, uvas, fructus...* Cf. *ThlL* 5.2.1782.68–73. For the action of blowing one's nose, the proper verb is *emungere*; cf. l. 8. The use of *exprimere* with parts of the body is also rare; cf. Ov. *Ars* 3.224, Cels. 7.19.7, Colum. 6.21.2 (*ThlL* 5.2.1783.19–31). *Nasus* is found in the less elevated genres in preference to the more learned *naris.* In Martial, thirteen times as compared with only seven occurrences of *naris.* For examples, cf. Citroni 27 *ad* 1.36.

rorantem: a predominantly poetic verb. Literally, it refers to the morning dew (cf. Varro *Ling.* 7.3, Colum. 11.2), but it is applied figuratively to all sorts of dripping liquids, especially blood (cf. Verg. *Aen.* 8.645, 11.8, Lucan. 2.123) and tears; cf. *Ciris* 253 (with Lyne 206), Lucan. 7.163, Stat. *Theb.* 4.18, Sil. 8.139, Forcellini 5.254 § 1.

letalem: a poetic adjective derived from *letum,* here with its basic meaning of *letum offerens*; cf. *ThlL* 7.2.1183.56–1184.5. It is not attested in prose before

Seneca and Pliny. In poetry, from Virgil (*Aen.*, four times) and Ovid (*Met.*, five examples). It is a hapax in Martial. Cf. Bömer[2] 386 *ad* Ov. *Met.* 2.611. The term has epic connotations. Cf. also the conjecture by Lambinus Lachmann for Lucr. 3.820.

iuguli: metonym for *nota iugulationis* or *nota iugulum perfodendi.* Before Martial it is found in Lucan (five times; cf. 2.317, 3.110, 5.63, 7.325, 7.434) and once in Statius; cf. *Theb.* 3.380–381. Cf. also Prud. *c. Symm.* 1.386, Claud. 3.83, 18.20 (*ThlL* 7.2.638.53).

ll. 5–8 Satirical description of the quaestor.

ab inviso... naso: *invisus,* here *sensu passivo,* ie, *odiosus;* cf. *ThlL* 7.2.197.12. It is frequently used with parts of the body; cf. *ThlL* 7.2.198.6. Note the polyptoton in ll. 3 and 5: *nasum... naso.*

stiria: in poetry, found only here and in Verg. *Georg.* 3.365–366 (with Mynors 236): *et totae solidam in glaciem vertere lacunae, / stiriaque impexis induruit horrida barbis.* In both cases the reference is to the fact that cold makes dripping water freeze, forming stalactite-like icicles in unusual places; cf. 11.98.7: *nec congelati gutta proderit nasi.* Cf. also Ov. *Trist.* 3.10.22: *et nitet inducto candida barba gelu.* Cf. *Schol. Bern ad* Verg. *Georg.* 3.366 (Hagen 275): *stiria, umor de naribus fluens; 'stiriam' umorem esse dicunt in glaciem versum, quod etiam per hiemem solet tectis dependere.* For a definition of the basic sense of this term, cf. Plin. *Nat.* 34.124: *genere terrae eo in scrobes cavato, quorum e lateribus destillantes hiberno gelu stirias stalagmian vocant, neque est purius aliud.* Cf. also a late example in Claud. 25.326–327: *stant colla pruinis / aspera: flaventes adstringit stiria saetas.*

flaret: the verb is habitually used of winds; cf. Cato *Agr.* 29: *ubi favonius flabit* (*ThlL* 6.1.912.84–913.56). Cf. 1.49.19–20.

madida: madida βγ Scriverius, Schneidewin[1], Lindsay, Duff, Izaac, Shackleton Bailey : media α Schneidewin[2], Friedländer, Gilbert, Duff (cf. *CR* 17 [1903] 222). W. Heraeus explains the reading of α as an interpolation from 7.28.7 or as a misreading from the corruption of *madida* into *madia,* as is the case in 1.39.3, where the reading of γ is *madius.*

fauce: ie, *gutture,* with *December* personified. *Faux* in the singular is a rare use, found in poetry once in Horace (cf. *Epod.* 14.4), twice in Phaedrus (cf. 1.1.3, 8.4) and three times in Ovid (cf. *Met.* 14.738, *Ib.* 549, *Epist.* 9.98 [with Casali 145]). Cf. *ThlL* 6.396.78.

December atrox: a combination found only here; cf. *ad* 7.36.4. For the use of *atrox* in reference to the weather, cf. Hor. *Carm.* 3.13.9, Liv. 21.58.3 (cf. Plin. *Nat.* 18.353, Tac. *Ann.* 12.50), Stat. *Silv.* 3.3.96, Tac. *Ann.* 4.4.50, Flor. 1.37.2, Claud. 22.461 (*ThlL* 2.1108.38). For *December* personified, cf. *ThlL* 5.1.20.

Emungi: an everyday term, attested from Plautus on; cf. *Cas.* 391 (*ThlL* 5.2.543.24).

A play on mythological names, permitting hyperbolic jesting on the size of the slaves of a patron, whom Martial honours by making him the dedicatee of the epigram.

It is therefore yet another epigram in which Martial plays with proper names; cf. *ad* 7.79. Cf. E. S. McCartney, "Puns and Plays on Proper Names", *CJ* 14 (1919) 343–358.

In addition, this epigram has also been interpreted metaphorically in the context of the *recusatio* of epic poetry, a frequent topos in Martial; cf. 4.49, 8.3. Cf. E. Sergi, *GIF* 20 [1989] 60, Kay 196 *ad* 11.57.2. In fact, the myth of Scylla is again mentioned in *recusationes* of epic poetry in 10.4.2 (*infra*), 10.35.7, Iuv. 15.19–21. If this interpretation is correct, the comparison would be between different epic works, cited by the names of their main characters, each more monstrous than the last, according to Martial. For literary works cited by their main characters, cf. 10.4.1–2, Iuv. 1.5–6. As pointed out to me by S. Lorenz, if there is a metapoetic meaning in this poem, then the name Severus is probably used on purpose (on *severi* as the opponents of minor erotic poetry, cf. Buchheit, *Studien,* 115).

The poem has a three-part structure: (1) ll. 1–2 Introduction of Polyphemus, a slave of Severus. (2) l. 3a Introduction of Scylla. (3) ll. 3b–4 Hyperbolic *conclusio.*

Martial addresses one Severus, a common *cognomen*; cf. I. Kajanto, *Cognomina,* 30, 256. Friedländer identifies him with Silius Severus, son of Silius Italicus (cf. 9.86 and Plin. *Epist.* 3.7.2). However, he is probably a friend of the poet's and also a lover of literature (cf. 2.6, 5.80, 5.11). Another four poems are addressed to him (cf. 6.8, 7.34, 7.49, 8.61).

Bibliography: J. M. Giegengack, *Significant Names,* 111–112, E. Sergi, *GIF* 20 (1989) 60.

ll. 1–2 *Sic primum distinxit Heraeus, laudante Housmano* (cf. A. E. Housman, *Class. Pap.* 1101 [= *CR* 39 (1925) 201]). Cf. W. M. Lindsay: *Tantus es et talis nostri, Polypheme, Severi* / ... (followed by J. D. Duff). Note the repeated alliteration with [*t*].

Tantus es et talis: cf. Verg. *Aen.* 3.641: *nam qualis quantusque cavo Polyphemus in antro,* 2.591–592: *confessa deam qualisque videri / caelicolis et quanta solet,* Ov. *Met.* 3.284–286: *quantusque et qualis ab alta / Iunone excipitur, tantus talisque, rogato, / det tibi complexus... !*

nostri Polypheme Severi: ie, *nostri Polypheme* (*serve*) *Severi.* Legally, when slaves were given a name, that of their master was added in the genitive, together with *servus*; cf. J. Marquardt, *Privatleben,* 1.20–23. In this case, the slave's name is taken from mythology; cf. *RE* 21.1822 (Hanslik). Polyphemus,

according to the Homeric tale, was the largest of the Cyclopes, the one-eyed Giants. Cf. *Od.* 1.71–72, 9.187–188. In Latin literature, see Ovid's version in *Met.* 13.765 and 772, 14.167). On slavery in Rome, cf. *RE Suppl.* 6.894–1067 (W. L. Westermann), Joël Schmidt, *Vie et mort des esclaves dans la Rome antique* (Paris 1973), E. M. Štaerman, *La schiavitù nell'Italia imperiale* (Roma 1975) (= Moscow 1971), M. I. Finley, *Classical Slavery* (London 1987) and M. Moggi, G. Cordano, eds., *Schiavi e dipendenti nell ambito dell οἶκος e della familia* (Pisa 1997). Cf. especially M. Garrido-Hory, *Martial et l'esclavage* (Paris 1981).

Cyclops: cf. Verg. *Aen.* 3.658: *monstrum horrendum, informe, ingens cui lumen ademptum.* Cf. *Od.* 9.190–192.

ll. 3–4 In mentioning Polyphemus and Scylla together, Martial echoes the passage of the Odyssey in which Ulysses exhorts his companions to be brave when facing Scylla and Charybdis, reminding them that they have already overcome the Cyclops, a no lesser danger; cf. *Od.* 12.208–221, especially ll. 208–210: ὦ φίλοι, οὐ γάρ πώ τι κακῶν ἀδαήμονές εἰμεν· / οὐ μὲν δὴ τόδε μεῖζον ἔπι κακόν, ἢ ὅτε Κύκλωψ / εἴλει ἐνὶ σπῆι γλαφυρῷ κρατερῆφι βίηφιν. Martial simply inverts the terms, in stating that Scylla is no less a monster than Polyphemus.

nec: for *non*; cf. Bassols 2.48 § 45, K-St 2.1.817 § 149, E. Löfstedt, *Syntactica,* 1.265–266. Cf. Munro 120–121 *ad* Lucr. 2.23.

Scylla: the name of a female slave belonging to Severus. The name is a mythological one found in two different traditions. On the one hand it refers to a nymph with whom Glaucus fell in love. In order to win her over, he decided to have recourse to the magic of Circe, who fell in love with him in turn; proving unable to dissuade him from loving the nymph, she transformed the latter's body into a number of barking dogs (cf. Ov. *Met.* 13.900–14.74). Unable to bear this fate, Scylla threw herself into the sea and turned into a rock which scares sailors away (cf. *Od.* 12.73–100). Another Scylla, however, is the daughter of Nisus, king of Megara, who cut the purple hair on which her father's life depended, and was turned into a fish as a result; cf. A. *Ch.* 612, *Ciris,* Ov. *Met.* 8.91, *Trist.* 2.393. The two traditions are conflated in, for example, Verg. *Ecl.* 6.74, Prop. 4.4.39–40, Ov. *Am.* 3.12.21–22, *Fast.* 4.500, *Rem.* 737. The mention of Scylla (Gr. Σχύλλη) is normally a cruelty topos (cf. Cic. *Ver.* 2.5.146 [thus, to find oneself between Scylla and Charybdis became a literary commonplace to express a desperate situation; cf. the mediaeval saying *incidit in Scyllam, qui vult vitare Charybdim*]); on other occasions it is a symbol for the avarice of prostitutes; cf. Cic. *Phil.* 2.67, Hor. *Carm.* 1.27.19 (with Nisbet-Hubbard 315). Cf. *ThlL onom.* 2.384.9–25, O. Waser, *Skylla und Charybdis in der Literatur und Kunst des Griechen und Römer* (Zürich 1894), A. Otto, *Sprichwörter,* 82 § 382, R. Tosi, *Dizionario,* 695 § 1557.

Quod si: *quod,* neuter accusative of the relative pronoun, followed by a conditional clause loses its cataphoric force and functions as a mere linking particle. At times it marks a change of subject, as here, where it serves to introduce the conclusion; cf. K-St 2.2.320 § 197, H-Sz 571 § 308, Ernout-Thomas 439 § 423, Bassols 2.254–255 § 245, Navarro Antolín 385 *ad* [Tib.]

3.4.77, McKeown[2] 351 *ad* Ov. *Am.* 2.16.27–28, Horsfall 216 *ad* Verg. *Aen.* 7.310. In poetry it is especially frequent in Propertius (twenty-one times); cf. B. Axelson, *Unpoetische W.*, 47–48, G. Williams, *Tradition*, 760. In prose, it is frequent in Cicero and rare in Sallust and Livy. Cf. V. Grassmann, *Epoden*, 137–138. Here it functions as a particle introducing the epilogue; cf. Hor. *Carm.* 1.1.35, 3.1.41, Prop. 3.6.41, 3.14.33.

fera monstra: a pleonasm in which the adjective simply stresses a quality inherent in the noun. For the expression, cf. Ov. *Pont.* 4.10.25 (referring, precisely, to Scylla): *Scylla feris trunco quod latret ab inguine monstris*, Verg. *Aen.* 6.285: *variarum monstra ferarum. Monstrum* is a poetic term. Here in the sense of 'monstrous appearance'; cf. *ThlL* 8.1449.56–1450.34, *OLD s. v.* 3. The word is of religious origin, being applied originally to objects through which a divine portent was made manifest, as in Verg. *Aen.* 3.59. By extension it then goes on to refer to 'anything producing surprise or fear'; cf. Verg. *Aen.* 3.658 (on Polyphemus): *monstrum horrendum*, Hor. *Carm.* 1.37.21 (on Cleopatra): *fatale monstrum.*

iunxeris: cf. Ov. *Met.* 4.373–374: *mixta duorum / corpora iunguntur.*

alterius: used here in its proper sense of 'the other of two'. Pronominal forms with the genitive in *-ius* are avoided in Augustan poetry due to the doubts about their scansion. In dactylic poetry *alterius* is always found with a short i and perhaps for this reason is more widely used there. For prosody and statistics, cf. McKeown 370 *ad* Ov. *Am.* 1.14.14.

timor: an epic term favourite of Ovid's, where it is attested ninety-nine times (thirty-one in *Met.*), against ten in Lucretius, nine in Vergil (*Aen.*), six in Horace, sixteen in Propertius, twenty-three in Lucan and once in Persius (3.115) and Juvenal (1.85), and thirty-nine in Statius (only three times in *Silv.*). In Martial, cf. only 1.104.14 and, in the same metrical position, 11.58.8. In reference to 'an object or source of fear' rather than to 'the feeling of being afraid', cf. Plin. *Nat.* 8.119, Publil. *Sent.* Q 12, Hor. *Sat.* 1.4.67, Prop. 3.7.28. With genitive, as here, cf. Prop. 3.7.13, Ov. *Met.* 3.291 and Novius *Atell.* 17 (*OLD* 2a).

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The poet makes fun of a custom that is a frequent butt of Martial's epigrams and of the writings of the satirists in general (cf. Hor. *Epod.* 2.7–8, Iuv. 1.95, 3.126, 5.19; see also Verg. *Georg.* 2.461, Sen. *Dial.* 9.12.6, 10.14.3, *Epist.* 4.10, 68.10), the *salutatio matutina*. This is a typically Roman practice, the origins of which date back to the old patriarchal family and which preserved its charm in provincial country life (cf. Plin. *Epist.* 4.13.3 and Mart. 3.58.33–44), but degenerated when adopted by the Urbs (cf. Cic. *Fam.* 9.20.3, *Att.* 1.18.1). It took up the first two hours of the day (cf. 4.8.1) and called for early rising on the part of the client; cf. Luc. *Nigr.* 22: νυκτὸς μὲν ἐξανιστάμενοι μέσης περιθέοντες δὲ ἐν κύκλῳ τὴν πόλιν, Sall. *Catil.* 28, Mart. 1.92.5, Plin. *Epist.* 3.12, Iuv. 3.127. See especially Iuv. 5.19–23. Cf. J. Marquardt, *Privatleben*, 1.259–260, T. Wiseman in B. K. Gold, (ed.) *Literary and Artistic Patronage in Ancient Rome* (Austin 1982) 28, J. Le Gall, "La «nouvelle plèbe» et la sportule quotidienne", in *Mélanges d' Archéologie et d' Histoire offerts à André Piganiol* (Paris 1966) 3.1450–1451. On the drawbacks of the custom, cf. 1.55.6, 4.78.3, Iuv. 3.184–189, Luc. *MCond.* 10. For the topic in general, cf. Friedländer, *SG*, 1.195, J. V. D. Balsdon, *Life and Leisure*, 22, J. Carcopino, *Vida cotidiana*, 174. Cf. Verg. *Georg.* 2.461–462: *ingentem foribus domus alta superbis / mane salutantum totis vomit aedibus undam*, Hor. *Epod.* 2.7–8: *forumque vitat et superba civium / potentiorum limina*, Sen. *Epist.* 4.10: *non est necesse superbis adsidere liminibus, nec supercilium grave... pati.* Martial confesses to being unable to put up with the life of a client in Rome; cf. 3.4.6, 8.44.3–8, 12.68. Cf. Iuv. 11.204: *effugiatque togam.* Cf. M. Salanitro, *Inv. Luc.* 13/14 (1991–92) 286–287. On the topic of clients, cf. *RE* 4.1.23–55 (Premerstein). In this epigram, Martial portrays an absurd situation in which a client, in order to avoid his obligations as such, pretends to be ill. For the image of the simulation of illness to avoid something undesirable, cf. Pers. 3.44–46: *saepe oculos, memini, tangebam parvus olivo, / grandia si nollem morituri verba Catonis / discere non sano multum laudanda magistro.* It must have been a common vice, since Galen devotes a section of his work to showing how a doctor can distinguish between a patient who is really ill and one who is simply pretending; cf. Galen. 19 p. 1 (Kühn). For satire directed at other individuals feigning illness to other ends, in this case to satisfy greed, cf. 2.40, 11.86. In the ancient world, gout was associated with wealth (cf. Iuv. 13.96 [with Mayor 264–265]: *locupletem ... podagram.* Cf. F. J. Brecht *Spottepigramm*, 81), but also with sexual perversion and lust; cf. *AP* 11.414 (Hedylus):

> Λυσιμελοῦς Βάκχου καὶ λυσιμελοῦς Ἀφροδίτης
> γεννᾶται θυγάτηρ λυσιμελὴς ποδάγρα.

Cf. Catull. 71, Hor. *Sat.* 2.7.15, Tib. 1.9.73–74 (with Smith 374), Pers. 5.58, Apul. *Met.* 5.10.

The poem presents a two-part structure: (1) ll. 1–4 Introduction of the topic. (2) ll. 5–9 Humorous dénouement.

Bibliography: on Martial and clients, cf. J. Andrée, *Juvenal und Martial über das Klientwesen* (Diss. Graz 1941), H. Szelest, *Das Altertum* 9 (1963) 182–190, M. Salanitro, *InvLuc* 13/14 (1991/92) 286–288, R. P. Saller, *CQ* 33 (1983) 246–264, N. Holzberg, *Martial*, 65–73.

ll. 1–4 In the first two lines, note the poetic *tetracolon* with polysyndeton *-que... et... et* (cf. H-Sz 515 § 283, *ThlL* 5.2.887.80–888.3) and the chiastic arrangement of the first line, which is frequent in Phalaecean verse; cf. 1.117.16 (with Citroni 358), 4.64.15, 6.8.1, 6.19.8, 6.28.7, 6.70.9, 8.2.6, 10.47.4. Cf. Giarratano, *De re metrica*, 46, C. Salemme, *Marziale e la poetica degli oggetti. Struttura del' epigramma di Marziale* (Napoli 1976) 48–50.

Discursus: its basic meaning alludes to the pacing up and down associated with military marches; cf. Liv. 23.16.12 (*ThlL* 5.1.1369.14–81). Here the reference is to the early-morning walking around by clients while carrying out their duties as such. This extended use is first attested here. With this same sense later, cf. Tac. *Ann.* 4.74: *Romae sueti discursus.* Cf. also *Schol. ad.* Hor. *gloss. Γ Sat.* 2.6.18: *ambitio: ambitus circa amicos* (*ThlL* 5.1.1369.56). Metaphorically it comes to mean 'movement or effort carried out to achieve an end'; cf. Sen. *Dial.* 8.6.5: *discursus et sudor*, Iuv. 1.85–86: *voluptas, / gaudia, discursus* (*ThlL* 5.1.1369.59–67).

vagumque... mane: *mane* substantivized, as frequently in Plautus and those texts closest to ordinary speech, in prepositional syntagmata of the type *a mane, de mane.* It is first found with an adjective in Verg. *Georg.* 3.325 (with Mynors 231) and Hor. *Sat.* 1.3.18. In Martial, cf. 1.49.36 (with Citroni 170): *mane totum*, 3.36.3: *primo... mane.* Cf. Pers. 3.1 (with Kißel 375, especially n. 4). For the idea, cf. Lucr. 1.318: *saepe salutantum*, Manil. 5.66: *mane salutandi*, Verg. *Georg.* 2.462: *mane salutantum*, Tac. *Dial.* 13.6: *non me fremitus salutantium... excitet.* Cf. H-Sz 154 § 90. For this use of *vagus* qualifying a noun indicating the time taken to go from one place to another, cf. Cic. *Phil.* 12.15: *ut... vitam inopem et vagam persequamur*, Catull. 64.340: *vago victor certamine cursus* (*OLD s. v.* 1d).

fastus: ie, *superbia*; cf. 1.70.13. It frequently appears in relation with *superbus*; cf. Verg. *Aen.* 3.326, Ov. *Pont.* 4.9.16. For the phrase *fastus... perferre*, cf. Sil. 11.150. Cf. late examples in *ThlL* 6.1.331.47–50. The expression with *pati* is more frequent; cf. 3.82.32, Prop. 3.19.11, 3.24.35, Sil. 14.101, Coripp. *Iust.* 3.370 (*ThlL* 7.331.47–51).

have potentiorum: one of the obligations of clients was that of greeting their patrons in the morning. *Have* in Martial always with *h-*, which seems to be the etymologically correct form (as it derives from the Punic greeting *h^awe [*ThlL* 1.1300.40 *s. v. ave*]) and the more generally accepted in the popular speech of his day, even by educated people (cf. Cic. *Fam.* 8.16.4).

It had probably already lost its *h* in popular speech and also been adopted without it by refined society (cf. Quint. 1.6.21). Cf. 1.55.6, 1.68.6, 3.95.1 and 14, 4.78.4, 5.51.7, 9 *praef.* 1 (with Henriksén 51), 9.6(7).2, 14.73.2. The infinitive *havere* is only used by Martial (1.108.10 [with Citroni 331], 3.5.10, 9.6.4), Quintilian (1.6.21) and the grammarians. *Potens* functions here as a substantivized form originating in the ellipsis of *potentiorum (hominum).* The genitive here refers to those patrons who receive the salutations of their clients. Cf. 1.55.6: *et matutinum portat ineptus 'have'.* For protests against this practice of hailing patrons, cf. 5.66.1.

perferre patique: *synonymia,* a repetition of the same meaning through the use of a synonym (cf. H. Lausberg, *Elementos,* 139 § 283): cf. 12.60.13: *perferre patique,* 7.36.1: *perferre negaret.* For the combination, cf. Lucr. 5.314, Hor. *Epist.* 1.15.17, 1.16.74. See a similar expression in Lucr. 2.291 (with Munro 135): *ferre patique* (= Mart. 12.29[26].8), Liv. 10.11.12: *ferre ac pati.*

podagram: medical term (Gr. ποδάγρα) found once in Virgil (cf. *Georg.* 3.299), Horace (cf. *Sat.* 1.9.32), Tibullus (cf. 1.9.73: *foeda podagra*), Ovid (cf. *Pont.* 1.3.23) and Juvenal (cf. 13.96), and twice in Martial (1.98.1, 9.92.9), apart from the two occurrences in this epigram. It was one of the most feared ailments in the ancient world because of the pain accompanying it; cf. Marcell. med. 36.70: *fuge, fuge, podagra.* It was relatively new among the Romans, according to Plin. *Nat.* 26.100: *Podagrae morbus rarior solebat esse non modo patrum avorumque memoria, verum etiam nostra, peregrinus et ipse, nam si Italiae fuisset antiquitus, Latinum nomen invenisset.* It is already mentioned by Ennius (cf. *Sat.* 64). In the *Greek Anthology,* cf. 11.414 (Hedylus) (*supra*), 11.229 (Amm.), 11.403 (Luc.), 12.243 (Strat.) (with Steinbichler 120–122).

ll. 5–9 Note the *tetracolon* copulatively combined with *variatio.* The pleonastic linking *et... -que... -que* is frequent in poetry from Virgil and Propertius, and in prose from Cicero; cf. K-St 2.2.36–37 § 156, H-Sz 516 § 283, *ThlL* 5.2.888.20–29.

approbare veram: ie, *probare, ostendere,* constructed predicatively; cf. 6.66.5: (*puellam*) *puram... cunctis,* Cic. *Fin.* 2.42: *quae prima natura approbavisset* (*ThlL* 2.311.78–312.6, *OLD s. v.* 4b). See the use of *fingere* in l. 4 in the synonymous sense of *simulare veram;* cf. *ThlL* 6.1.774.57–775.18.

linit obligatque: two terms from everyday language used in the specifically technical medical sense. Note the zeugma of the direct object *plantas* in relation to the two verbs, and the oxymoron in the combination of two verbs from the medical vocabulary with the adjective characterizing the hypothetical illness treated: *sanas... plantas. Linere* in the sense of 'to apply medicines or medical treatments' is commonly found in the medical treatise-writers. With this sense in poetry before Martial, in Ov. *Fast.* 3.760, Calp. *Ecl.* 5.82 (*ThlL* 7.2.1457.77–1458.25). The different medical treatments described in the ancient texts for this ailment are quite unpleasant. They included dirty dressings and bandages, evil-smelling poultices and algae, mud, resins and

even human excrement; cf. Serv. *Georg.* 3.299: *turpisque podagra] respexit ad curam, quae sine pannis et medicaminibus sordidis non fit,* Apul. *Met.* 5.10, Cels. 4.32, Plin. *Nat.* 36.131–133. See a parody of these treatments in Luc. *Trag.* 150–174. Moreover, they were inefficient; cf. Ov. *Pont.* 1.3.23: *tollere nodosam nescit medicina podagram* (cf. Hor. *Epist.* 1.1.31). *Obligare* refers to the action of binding those parts of the body affected by an illness or a wound. It is attested in this sense as early as Plautus (cf. *Men.* 885). The *ThlL* offers no parallels with this meaning in poetry (*ThlL* 9.2.89.63). It is, in any case, a rare verb in poetry (cf. Horace [three times] and Virgil [four examples]). Cf. *ThlL* 9.2.89.44. A hapax in Martial.

inceditque: for its hyperbolic use, cf. 6.39.6 (with Grewing 279) and 12.38.2. Cf. a similar use of *procedere* in Ov. *Ars* 3.165.

gradu laborioso: the expression is found only here; cf. Lucan. 6.206: *gradibus fessis,* Stat. *Theb.* 3.324–325: *fesso... gradu, Priap.* 12.5: *infirmo gradu,* Pacuv. *trag.* 273: *trepidante gradu nititur. Gradus* is attested from Ennius on, but is not found in Catullus, Tibullus or Persius. It is a favourite term of Ovid's (forty-three occurrences). In Martial, five times (cf. 5.41.1, 5.22.6, 5.41.4, 11.82.4). *Laboriosus* is always in this position in Martial; cf. 10.104.3, 11.6.3 and 11.106.3. Likewise in Catullus; cf. 1.7, 38.2

quantum cura potest et ars doloris!: a parenthetic exclamatory clause emphasizing the conclusion; cf. 5.21.3–4: *quantum / cura laborque potest! Scripsit et edidicit. Quantum* is frequently found as an adverb introducing clauses of exclamation; cf. Prop. 2.29.30: *heu, quantum per se candida forma valet!* (*OLD s. v.* 1b). For the emphatic use of *quantum,* cf. Ov. *Ars* 1.328: *et quantum est uno posse carere viro!* Cf. Bömer^2 43 *ad* Ov. *Met.* 4.74, A. Ramírez de Verger, "Observaciones al texto de *Ars amatoria* de Ovidio", *Emerita* 61 (1993) 325. For the expression, cf. Cic. *Fam.* 5.16.5: *cura doloris,* Sen. *Tro.* 583: *doloris artes.*

desît... podagram: cf. l. 4. Repetition of the same line or of syntagmata containing slight variations is a technique which Martial inherits from Catullus; cf. 4.2, 6.42, 9.55, 10.37. Cf. R. Pauckstadt, *De M. Catulli imit.*, 34. The uncontracted form, *desivit,* attested from Cato on, is never found in poetry; cf. Catull. 36.5: *desissem,* Ov. *Pont.* 2.5.47: *desisti* (*ThlL* 5.1.722.74–78).

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An epigram dedicated to Claudius Etruscus, praising the love he felt for his father, whose death he had lamented so disproportionately that, in Martial's view, one might think that he had died prematurely. Lamentation in the face of *mors immatura* (ἄωρος θάνατος) is a topos in classical literature; cf. Lucr. 5.221, Plin. *Epist.* 2.1.10, 5.5.4, 4.21.2, 5.21.4, 6.6.7, 8.16.1. It is especially frequent in the *Greek Anthology*; cf. 7.166 (Dioscorid.) (with Galán Vioque 345–350), 7.177 ([Simon.]), 7.185 (Antip. Thess.), 7.632 (Diod.). Cf. A. Manzo, "La fonte greca degli epigrammi sepolcrali di Marziale", in L. Belloni, G. Milanese, A. Porro, eds., *Studi Classici I. Tarditi* [Milano 1995] 755–759). Thus, to witness the death of one's nearest and dearest, especially one's children, is one of the disadvantages of a long life; cf. Iuv. 10.240–245. Cf. E. Griessmair, *Das Motiv der mors immatura in den griechischen metrischen Grabinschriften* (Innsbruck, 1966) 10, B. Lier, *Philologus* 62 (1903) 453–456, E. Galletier, *Étude sur la poésie funéraire romaine d'après les inscriptions* (Paris 1922) 131, R. Lattimore, *Themes*, 184–199 § 48, J. Ter Vrugt Lentz, *Mors immatura* (Groningen 1960), and J. H. Strubbe, "Epigrams and Consolation Decrees for deceased Youth", *L'Antiquité Classique* 67 (1998) 45–75.

Statius also wrote a consolatory poem to Etruscus on the death of his father (cf. *Silv.* 3.3), stating that he composed it in response to Etruscus' express wishes (ll. 31–33, 173–177). Martial was probably also called upon by his patron to compose the present epigram. Both poets stress the *pietas* of the son and emphasize the lamentation of Etruscus on how premature the death of his father was; cf. Stat. *Silv.* 3.3.136–137: *Etrusce,... , qui funera patris / haud matura putas atque hos pius ingemis annos!* See the parallels between the two compositions in H. Heuvel, *Mnemosyne* 4 (1937) 322–323, Ch. Henriksén, "Martial und Statius", in F. Grewing, *Totus notus in orbe*, 101–104.

The filial devotion of Etruscus is previously mentioned in Martial in 6.83, where he is praised for having accompanied his father into exile (an act of *pietas* on which cf. *ad* 7.44) and having brought him back thanks to his influence over Domitian and the emperor's generosity, which Martial commends.

Martial plays with the commonplaces associated with epitaphs. Until the last line this could easily be taken as just another epigraphical epigram, but Martial surprises us with a final *aprosdóketon*, where it becomes clear that he is in fact attempting to console Claudius Etruscus on the death of his father, within the framework of an epitaph.

Epigrams adopting the form of a funerary inscription are frequent in Martial, who faithfully observes the commonplaces and the emotive terminology characteristic of epitaphs; cf. 1.116 (with Citroni 347), 6.28, 6.29,

6.52, 7.96, 10.50, 10.53, 10.61, 10.63, 10.71, 11.13, 11.69. Cf. R. Hofmann, *Wiss. Zeitschr. der Karl-Marx Univ. Leipzig* 6 (1956/57) 439–440, J. Fernández Valverde, in C. Fernández Martínez, ed., *La literatura latina: un corpus abierto* (Sevilla 1999) 63–83.

The poem has a three-part structure: (1) ll. 1–2 Introduction of the deceased with expressions typical of epitaphs. (2) ll. 3–6 Introduction of the dead man's family. (3) ll. 7–8 Direct address to the son on the death of his father.

Claudius Etruscus is a historical character, and patron of Martial and Statius (cf. *PIR* C 680, *RE* 3.2719–2720 [Stein], P. R. C. Weaver, "The Father of Claudius Etruscus", *CQ* 59 [1965] 145–154, P. White, *HSPh* 79 [1975] 275–279, I. A. Carradice, "The Banishment of the father of Claudius Etruscus", *LCM* 4 (1979) 101–103, Grewing 534–536 *ad* 6.83). In addition to the passages cited *supra*, Martial mentions him in 6.42, where he praises the baths of Etruscus, the quality of their waters (ll. 2–8), their light (ll. 9–10), the materials used in their construction (ll. 11–15) and the adjoining facilities such as the *caldarium* and the *frigidarium* (ll. 16–21).

Bibliography: D. Martin, *CJ* 34 (1939) 465, A. Romizi, *A&R* 10 (1907) 242, S. Johnson, *CJ* 49 (1954) 265, H. Heuvel, *Mnemosyne* 4 (1937) 322–323, L. Gamberale, *A&R* 38 (1993) 46–51, Ch. Henriksén, "Martial und Statius", in F. Grewing, *Totus notus in orbe*, 101–104. Cf. also E. Galletier, *Étude sur la poésie funéraire romaine d'après les inscriptions* (Paris 1922). On the father of Etruscus, cf. G. Lotito, "Il tipo etico del liberto funzionario di corte (Stazio, *Silvae* III e V 1)", *DArch* 8 (1974–5) 275–383, R. C. Weaver, "The Father of *Claudius Etruscus*: Statius, *Silvae* 3.3", *CQ* 15 (1965) 145–154, I. A. Carradice, "The Banishment of the Father of Claudius Etruscus: Numismatic Evidence", *LCM* 4 (1979) 101–103).

ll. 1–2 The first distich introduces the deceased, bearing witness to his reputation and his attitude to life.

Hic iacet: formula typical of tombstone epitaphs, simplified from the stereotype *iacet hoc sepulcro*; cf. *CLE* 495, 555, 766, Mart. 11.13.7 (with Kay 255): *hoc sunt condita... sepulchro.* It is found, not only in a great number of inscriptions (cf. *CLE* 425, 430, 442, 508, 553, 556, 586, 596, 679, 687, 732, 794, 1166, 1179, 1313, 1351, 1411, 1836), but also in literary texts; cf. Tib. 1.3.55: *hic iacet,* Prop. 4.7.85: *hic Tiburtina iacet.* See the equivalent Greek expression ἔνθαδε κεῖται; cf. *IG* 12.9.287: ἐνθάδε Φίλον κεῖται, *AP* 7.621.1: 'Ενθάδ' ἐγὼ ..., 7.737.1–2: ἐνθάδ' ἐγὼ... κεῖμαι (cf. A. Manzo, "La fonte greca degli epigrammi sepolcrali di Marziale", in L. Belloni, G. Milanese, A. Porro, eds., *Studi Classici I. Tarditi* [Milano 1995] 755–768). See E. Lissberger, *Das Fortleben der römischen Elegiker in den Carmina epigraphica* (Diss. Tübingen 1934) 132, V. Schmidt, "*Hic ego qui iaceo*: die lateinischen Elegiker und ihre Grabschrift", *Mnemosyne* 38 (1985) 307–333, Bömer[2] 325 *ad* Ov. *Met.* 2.327, J. Gómez Pallarès, "Poetas latinos como escritores de *CLE*", *CFC (L)* 2 (1992) 213–217. Beginning the epigram with *hic* functioning as a deictic adverb reflects epigraphical convention. This use is found over 280 times in the index to the *initia carminum* de *CLE.* In the *Greek Anthology*, it is common

to begin with οὗτος ὁ; cf. 7.395.1: Οὗτος ὁ Καλλαίσχρου... , 7.666.1 (Antip. Thess.), 16.73.1. In Martial, cf. 1.114, 1.116, 6.28, 6.52, 6.76, 7.96, 10.61, 10.71, 11.91, 12.52 (*ThlL* 6.3.2754.77–2755.4).

ille: in its extended pregnant sense of 'well-known', 'famous', already found in the archaic period; cf. Plaut. *Aul.* 704: *ego sum ille rex Philippus.* Cf. H-Sz 185 § 105. Cf. *ad* 7.20.23.

Augusta notus in aula: to be known in the emperor's palace is grounds for the greatest acclaim; cf. 1.101.2: *et felix domino notaque Caesaribus,* 7.28.5: *sic te Palatia laudent,* ie, *domus Flavia. Augusta aula* is a phrase only found here, and later imitated by Coripp. *Iust.* 1.82: *in augustam... aulam,* 197: *augustae... aulae,* 205, 359, 2.222, 263. Cf. Ov. *Pont.* 2.2.76: *Augustae... domus, CIL* 9.3018 (*ThlL* 2.1391.64). *Aula* in reference to the imperial palace is not found before *Octavia* (as many as ten times), cf. *ThlL* 2.1457.21. In Martial in *Epigr.* 2.10, 5.6.8, 9.11.8, 9.16.3, 9.36.10, 12.5.3. Cf. also 9.35.3, of the royal palace of the Parthians. Cf. Stat. *Silv.* 3.3.67, 4.2.23. For the appropriateness of *aula* for the emperor's palace, cf. Nisbet-Hubbard^2 309 *ad* Hor. *Carm.* 2.18.31. For this use of *notus,* cf. in Martial 6.28.1 (with Grewing 213), 12.52.12. Cf. also 5.37.22 and 7.29.1.

pectore non humili: *pectus* used metaphorically to refer to 'mind' or 'mood', as frequently in poetry; cf. *ThlL* 10.1.914.5–19. Cf. 9 *praef.* 1: *sublimi pectore.* For the breast as seat of life and intelligence, cf. Pease 88 *ad* Verg. *Aen.* 4.4. For the phrase, cf. [Quint.] *Decl.* 382.19: *non est humilis pectoris libertatem publicam capere. Humilis* in its primary sense alludes to the character of the dead man, presenting him as possessing an *animus superbus,* in the positive sense of the term, ie, 'brave', 'determined'; cf. Hor. *Carm.* 1.37.31–32 (*Cleopatra*) *superbo / non humilis mulier triumpho* (*ThlL* 6.3.3106). On Etruscus as *humilis,* cf. Stat. *Silv.* 3.3.150: *cui tua* (i.e., *Etrusci pater*) *non humilis dedit indulgentia mores.* It may also be taken as a revindication of Etruscus' family background, since he was of humble origins; cf. Stat. *Silv.* 3.3.43–46: *non tibi clara quidem, senior placidissime, gentis / linea nec proavis demissum stemma sed ingens / supplevit fortuna genus culpamque parentum / occuluit.* See also Stat. *Silv.* 3.3.142: *tenuesque... parentes. Humilis* is applied to people of humble origins or low social status; cf. *ThlL* 6.3.3106.8–3107.43.

utrumque deum: ie, Domitian, whether in a positive or a negative frame of mind (cf. Friedländer 494, basing his argument on Scriverius; *ThlL* 6.3.3110.60). Etruscus had experienced both sides of Domitian's character, as he had banished him to Campania in around 83 and had him called back later; cf. 6.83, Stat. *Silv.* 3.3.154–171 (with Laguna 291–292). Cf. also Stat. *Silv.* 3.3.83–84: *tu totiens mutata ducum iuga rite tulisti / integer, inque omni felix tua cumba profundo.* For this sense, cf. Catull. 31.3 (with Fordyce 167–168): *uterque Neptunus,* Mart. *Epigr.* 15(13).5: *numen... utriusque Dianae,* and Ov. *Met.* 1.338: *sub utroque iacentia Phoebo,* 15.829. Cf. *AP* 9.268.2: ἀμφοτέρην Ἄρτεμιν. W. Hofmann suggests the possible interpretation that he may also be referring to the author's own relationship with Domitian (cf. W. Hofmann, *Philologus* 127 [1983] 244). The reference may also be to two different gods,

in this case the father of them all, Jupiter, and his counterpart on earth, Domitian. Cf. 9.86.8: *utrumque Iovem. Uterque deus* refers to two gods in Tib. 1.4.38: *utrumque deum* (in the same metrical position), Prop. 1.3.14, Stat. *Theb.* 8.493. Martial is probably playing with the ambiguity of the expression *utrumque deum.* Similarly, in 6.83.3–4, when talking of Domitian's attitude towards Etruscus, immediate reference is made to Jupiter: *nam tu missa tua revocasti fulmina dextra. / hos cuperem mores ignibus esse Iovis.*

ll. 3–4 A new element is introduced here, an important one for the Romans and one habitually mentioned in epitaphs: the dead man's wife and children, ie, his family. Friends and lovers being buried together is a commonplace in epitaphs; cf. 1.93.1–2 (with Citroni 290): *Fabricio iunctus fido requiescit Aquinus, / qui prior Elysias gaudet adisse domos.* Cf. R. Lattimore, *Themes*, 247–250 § 70. The wish of lovers to be buried together is also a literary topos; cf. Prop. 4.7.93–94: *nunc te possideant aliae: mox sola tenebo: / mecum eris, et mixtis ossibus ossa teram,* Ov. *Met.* 8.708–710 (with Bömer[2] 228) (cf. *infra*). Cf. L. Gamberale, *A&R* 38 (1993) 47–48, Galán Vioque 323–324 *ad AP* 7.434.2 (Dioscorid). This detail of Etrusca and Etruscus sharing a grave is not mentioned by Statius, although he does talk of the love they had for each other and their future life together in Elysium; cf. Stat. *Silv.* 3.3.206–207. For the idea of lovers being together in Elysium, cf. Prop. 4.7.59–62, *Culex* 261.

natorum: Etruscus had two sons; cf. Stat. *Silv.* 3.3.121–123: *nec pignora longe; / quippe bis ad partus venit Lucina manuque / ipsa levi gravidos tetigit fecunda labores.* Mention of the family of the dead man as being responsible for his burial is a commonplace in epitaphs; cf. R. Lattimore, *Themes*, 275–280 § 78. *Natus*, perfect participle of *nascor*, is frequently used as a metonym for *filius.* In the genitive plural this poetic use can be explained *metri causa.* Cf. 2.91.6, 2.92.1, 3.95.6, 9.66.2, 9.97.6, 11.12.1. For its affectionate connotations in contrast with *filius*, cf. J. Marouzeau, *Stylistique*, 166.

pietas: ie, 'filial love'; cf. Cic. *Part.* 78: *Iustitia dicitur… erga deos religio, erga parentes pietas, Planc.* 80: *quid est pietas nisi voluntas grata in parentes? Inv.* 2.66: *pietatem, quae erga patriam aut parentes aut alios sanguine coniunctos officium conservare moneat* (*OLD s. v.* 3a). Cf. also Aeschin. 1.28, Pl. *Lg.* 930e–931e, Arist. *Nic.* 1163b15–21. It is often mentioned in funerary context (*pietas mortui*). See numerous examples from the *CLE* in J. Chr. Logemann, *De defunctorum virtutibus in carminibus sepulchralibus Latinis laudatis* (Rotterdam 1916) 66–73, J. Esteve Forriol, *Die Trauer- und Trostgedichte in der römischen Literatur, untersucht nach ihrer Topik und ihrem Motivschatz* (München 1962) 135. Cf. especially 6.85.7 (with Grewing 548). For the filial piety of the sons of Etruscus, cf. Stat. *Silv.* 3.3.154–155: *quas tibi devoti iuvenes pro patre renato, / summe ducum, grates, aut quae pia vota rependunt?* Cf. M. Manson, "La *pietas* et le sentiment de l' enfance à Rome d' après les monnaies", *RBN* 121 (1975) 21–80.

sanctis… umbris: ie, *sancta umbra defunctae Etruscae.* As a result of the proverbial darkness of the underworld (cf. *ad* 7.14) the spirits of the dead who dwell there are called *umbrae.* The term is found from Lucr. 4.37–38:

ne forte... reamur / ... umbras inter vivos volitare. Cf. Verg. *Georg.* 4.472, Ov. *Met.* 4.443: *exsangues sine corpore et ossibus umbrae* (*OLD s. v.* 7a). The *umbrae* of the dead parted from their bodies on the funeral pyre; cf. Prop. 4.7.1–2: *sunt aliquid Manes: letum non omnia finit, / luridaque evictos effugit umbra rogos.* Here *umbra* can also be taken as a reference to the physical action of placing the two tombs together. For this sense, see 10.71.3: *condidit hac caras tellure Rabirius umbras, CLE* 197.3 (= *CIL* 6.30104): *rogo ne sepulcri umbras violare audeas, CLE* 53.2 (=*CIL* I^2 1210): *rogat ut resistas, hospes, te hic tacitus lapis / dum ostendit quod mandavit, quoius umbram te[git]* (cf. Gamberale, *A&R* 38 [1993] 45–46). Formally, this is a poetic plural; cf. Verg. *Georg.* 4.501, *Aen.* 4.571, 5.81, 6.510. The adjective *sanctus* alludes to the sacred bonds of family relationships (cf. K. Latte, *Religionsgeschichte,* 39) and is generally applied to the dead; cf. *OLD s. v.* 6c. The same expression is found in Stat. *Theb.* 11.709: *sanctasque... umbras.* Cf. W. Link, *De vocis 'sanctus' usu pagano quaestiones selectae* (Diss. Königsberg 1910), H. Fugier, *Recherches sur l' expression du sacré* (Paris 1963).

coniugis: an elevated term denoting 'wife'; cf. J. N. Adams, *Glotta* 50 (1972) 252–255. In Martial it is attested twenty-one times, generally with positive connotations. Here, in reference to Etrusca, a model of virtue, according to Statius' description (cf. *Silv.* 3.3.111–137). The fidelity of spouses is a commonplace in epitaphs; in Martial, cf. 1.114, 6.28, 6.52, 10.53, 10.61, 10.63, 10.71.

miscuit: for the image, cf. Prop. 3.5.15: *victor cum victo pariter miscetur in umbris* (cf. D. R. Shackleton Bailey, *Propertiana,* 145), 4.7.94: *mecum eris, et mixtis ossibus ossa teram.* Cf. Mart. 1.116.4 (with Citroni 355): *mixtus uterque parens,* Ov. *Ars* 3.21: *Accipe me, Capaneu: cineres miscebimus.* The idea of burying relatives or friends together is an old one in antiquity. It is attested as early as Homer; cf. *Il.* 23.91: ὀστέα νῶϊν ὁμὴ σορὸς ἀμφικαλύπτοι. Cf. later A. *Ch.* 894–895: ἐν ταὐτῷ τάφῳ / κεῖσαι. It is a common theme in sepulchral inscriptions, both real and fictitious; cf. *GVI* 245.1, 682.6, 1723.2, 1724.2, 1726.3, *CLE* 1559.4–5: *cara iungant corpora / haec rursum nostrae sed perpetuae nuptiae,* 1571.2–4: *ossibus ossa dedit, / coniugi perpetuae. Quos aetas iunxerat olim, / nunc mortis iuncti iacent.* In the *Greek Anthology,* cf. 7.190.2 (Anyt.): ξυνὸν τύμβον, 7.733 (Diotim.), 7.434.1–2 (Dioscorid) (with Galán Vioque 323–324): Εἷς δηίων πέμψασα λόχους Δημαινέτη ὀκτὼ / παῖδας ὑπὸ στήλῃ πάντας ἔθαπτε μιᾷ, 7.378.3–4 (Apollonid.): ἄμφω δ', ὡς συνέναιον, ὑπὸ πλακὶ τυμβεύονται, / ξυνὸν ἀγαλλόμενοι καὶ τάφον ὡς θάλαμον, 7.435.6 (Nicandr.): τὸ δ' ἓν πάντων καὶ καλὸν ἐντάφιον, 7.666.5 (Antip. Thess.): κοινὸς δ' ἀμφοτέρους ὅδ' ἔχει τάφος, 7.341.3 (Procl.), 7.323: Εἷς δύ' ἀδελφειοὺς ἐπέχει τάφος· ἓν γὰρ ἐπέσχον / ἦμαρ καὶ γενεῆς οἱ δύο καὶ θανάτου, 7.330.3–4: σύν τε γυναικὶ Καλλιποδίῃ τεῦξεν τόδε σῆμα, / ὡς ἵνα στοργὴν κὴν φθιμένοισιν ἔχοι, 7.474.1: Εἷς ὅδε Νικάνδρου τέκνων τάφος. Cf. also a parody of this theme in *AP* 7.444 (Theaet.). See R. Lattimore, *Themes,* 247. In Latin literature, cf. Ov. *Met.* 8.707–710: *esse sacerdotes delubraque uestra tueri / poscimus, et quoniam concordes egimus annos, / auferat hora duos eadem, nec coniugis umquam / busta meae uideam, neu sim*

tumulandus ab illa, Val. Fl. 5.56–59: *'quod tamen externis unum solamen in oris / restat,' ait 'caras humus haec non dividat umbras / ossaque nec tumulo nec separe contegat urna / sed simul, ut iunctis venistis in aequora fatis'.*

Elysium... nemus: for the wood in the underworld, see the description in Verg. *Aen.* 6.703–705 (with Norden 305): *Interea videt Aeneas in valle reducta / seclusum nemus et virgulta sonantia silvae, / Lethaeumque domos placidas qui praenatat amnem.* Cf. also Ov. *Am.* 2.6.49, Sen. *Her. O.* 956–958, Stat. *Silv.* 2.7.111–112. For the expression, cf. 11.5.6. Cf. *ad* 7.14.6. The reference to the deceased enjoying his time in Elysium is a topos in consolation literature; cf. Men. Rh. 414.16–19 (with Russell-Wilson 326), 421.16–17. Cf. Stat. *Silv.* 3.3.22–30 (with Laguna 264). For the topos in funerary epitaphs, cf. R. Lattimore, *Themes,* 40–42 § 4, 51–54 § 6. The re-encounter with one's loved ones is a reworking of the motif; cf. 1.93, 5.34, 10.24.10, Verg. *Aen.* 6.473, Ov. *Am.* 3.9.61–66, *Met.* 11.61–66, Tib. 1.3.57–58, Prop. 3.18.31–34 and cf. Norden 248–249 *ad* Verg. *Aen.* 6.439, Laguna 301 *ad* Stat. *Silv.* 3.3.325–327, Grewing 375 *ad* 6.58.4, A. A. R. Henderson, "Tibullus, *Elysium* and *Tartarus*", *Latomus* 28 (1969) 649–653.

possidet: in the metaphorical sense of a place which owns its inhabitants, this is an epigraphical use, attested in literary texts only in Petron. 137.9: *quod vis nummis praesentibus opta et veniet clausum possidet arca Iovem* (*ThlL* 10.2.118.4–14). It is used to refer in particular to the dead committed to the earth which covers them; cf. *Elog. Scip.* (*CLE* 9.2): *magna(m) sapientia(m) multasque virtutes... possidet hoc saxum, CLE* 509.1: *possidet... locus... corpus,* 1558.5: *Dacia te voluit, possedit Micia secum.*

ambo: dual accusative form; cf. Plaut. *Amph.* 470–471: *erroris ambo ego illos et dementiae / complebo,* Cic. *Ver.* 2.1.42, Caes. *Civ.* 1.48.2, Hor. *Sat.* 2.3.180 (*ThlL* 1.1863.65–75). Only here with short final *o*. For the end of the line (*anceps*), see Verg. *Ecl.* 6.18, *Georg.* 4.88. For the metrical flexibility of final *o* in the silver period, cf. L. Müller, *De re metrica,* 8–9, M. Platnauer, *Elegiac Verse,* 50–51, R. Hartenberger, *De o finali apud poetas latinos ab Ennio usque ad Iuvenalem* (diss. Bonn 1911) 82–86, Austin[2] 268–269 *ad* Verg. *Aen.* 2.735.

ll. 5–6 The life of Etruscus' father is contrasted with the early death of his wife. This is a manifestation of the literary commonplace of *mors immatura,* a frequent motif in funeral hymns and particularly in hellenistic epigram; cf. Cic. *Amic.* 15: *quem fuerat aequius, ut prius introieram, sic prius exire de vita, CLE* 1017.2: *ante suos annos quos tegit atra cinis,* Prop. 3.7.2: *immaturum mortis... iter,* 4.11.17, Stat. *Silv.* 3.3.124–126: *felix a! si longa dies, si cernere vultus / natorum viridisque genas tibi iusta dedissent / stamina. Sed media cecidere abrupta iuventa / gaudia,...* Cf. also Catull. 96.5–6: *certe non tanto mors immatura dolori est / Quintiliae, quantum gaudet amore tuo.* Cf. B. Lier, *Philologus* 62 (1903) 453–454.

viridi... iuventa: a common combination; cf. Verg. *Aen.* 5.295: *viridique iuventa,* Ov. *Ars* 3.557, *Pont.* 4.12.29, Stat. *Silv.* 1.2.276–277, 5.2.152. Green is the colour of youth, evoking a comparison between the process of ripening

in fruit and the passing of the years in human beings. Cf. *OLD s. v.* 5a. In Martial, cf. also the expression *viridis... annos* in 1.101.3 (with Citroni 309) and 11.71.5 (with Kay 223). Cf. Sil. 1.187: *virides anni*, 5.414–415: *virentis /... annos*. *Iuventa* is a term belonging to late-republican Latin, found three times in Martial (cf. 2.90.1 and 10.50.5), contrasting with no examples of *iuventus*. The distribution of the two synonyms is due to metrical reasons. Thus, for example, Virgil uses *iuventus* in the nominative whereas in the oblique cases he falls back on *iuventa* for metrical convenience. Cf. E. Eyben, "Die Einteilung des menschlichen Lebens im römischen Altertum", *RhM* 116 (1973) 116, n. 40.

fraudata: the verb is used in the sense of 'to deprive someone of what is his by right'; cf. *OLD s. v.* 1a, *ThlL* 6.1.1262.78–1263.49. It is generally constructed with the ablative; cf. Bömer[2] 268 *ad* Ov. *Met.* 7.250. For the expression, also in connection with an early death, cf. 10.50.5: *prima fraudatus ... iuventa*, Ov. *Met.* 10.196 (with Bömer[2] 81): *prima fraudate iuventa*, [Tib.] 3.5.19 (with Navarro Antolín 440–441), *CLE* 1232.1, Verg. *Aen.* 4.355 and Ov. *Am.* 1.13.17. The use of this verb is infrequent in poetry except for Ovid (ten times) and Martial (seven). Cf. *ad* 7.25.5.

ter senas... Olympiadas: that is, 'ninety years'; cf. Stat. *Silv.* 3.3.146: *dextra bis octonis fluxerunt saecula lustris* (= eighty years, the age at which he was sent into exile). Expression of age by means of periphrasis is common; cf. Ov. *Trist.* 4.10.77–78, Stat. *Silv.* 2.6.72, 3.3.146, Auson. *Parent.* 1.4. Cf. especially 4.45.3–4, 6.85.8. For the use of periphrasis in place of ordinal numbers, cf. *ad* 7.14.9. Cf. Grewing 218–219 *ad* 6.28.8–9. Using the years when the Olympic Games were held as a system of dating or counting years goes back to Thucydides (3.8.5). The Olympics were held uninterruptedly every four years from 776 BC until at least 261 BC, although two different values can be distinguished when used for dating: (1) the original and natural meaning, referring to periods of four years; in Martial, cf. 6.85.5, Stat. *Silv.* 2.6.72 (with Van Dam 432) (*OLD s. v.* 2a, Forcellini 4.404 § 1). (2) the meaning of five-year cycles, as here, equivalent to *lustrum*; cf. Serv. *Aen.* 1.283: *lustris: quinquennis. Et bene Olympiadibus computat tempora, quia nondum erant vel Roma vel consules.* It is first found in Ovid; cf. *Met.* 14.324–325 (with Bömer[2] 114–115), *Pont.* 4.6.5, *Trist.* 4.10.95–96. Cf. also Manil. 3.596. In this, Martial seems to be following Ovidian usage (cf. E. Renn, "Beiträge zu Martial", *Bl. Beier. Gymnas.* [1881] 441). In Martial, see 4.45.3–4, 10.23.2, 10.38.9 (*OLD s. v.* 2b, Forcellini 4.404 § 2). Cf. *RE* 19.537–542 (L. Ziehen), Friedländer 359 *ad* 4.45.4. Ausonius echoes this line in *Parent.* 1.4: *Undeciens binas vixit Olympiadas.*

ll. 7–8 Etruscus' mourning is out of proportion since it was considered normal in the ancient world for parents to pass away before their children. In fact, parents who fate had decreed should die before their children were regarded as fortunate; cf. Ov. *Met.* 13.521–522 (with Bömer[2] 331): *felix morte sua est, nec te, mea nata, peremptam / aspicit et vitam pariter regnumque reliquit.* Cf. *CLE* 164–178, 1148.9: *o genitor felix, qui nec tua funera vidit.* Cf. B. Lier,

Philologus 62 (1903) 456–457. Martial reflects the motif that *mors immatura* is a terrible misfortune warranting the deepest lamentation (cf. R. Lattimore, *Themes*, 184–198 § 48: B. Lier, *Philologus* 62 [1903] 453-454), while for a child, the death of the father is a natural event. A son's excessive mourning on the death of his father can only be explained by the extraordinary love he feels for him; cf. Mart. 10.71.7–8, Stat. *Silv.* 3.3.17–21.

festinatis... annis: the expression is found only here. The rapid passing of the years to symbolize the briefness of human life is a universal literary commonplace. Cf. Verg. *Aen.* 2.14: *labentibus annis*, Hor. *Epist.* 2.2.55: *anni... euntes*, Lucan. 6.21: *moventibus annis*, Stat. *Theb.* 4.39: *abeuntibus annis.* In Martial, cf. 8.8.1: *velocibus annis* and the same idea in 9.76.7: *et festinatis incidit stamina pensis*, and 9.86.1–2: *Festinata sui gemeret quod fata Severi / Silius* (*ThlL* 2.116.33–54, *OLD s. v.* 6b). Cf. Lucan. 8.24, Quint. 6 *praef.* 10, Iuv. 4.96. See the similar expression *crescentibus annis* in, for instance, Ov. *Met.* 10.24 (with Bömer[2] 22).

raptum: ie, 'snatched away by death'; cf. *OLD s. v.* 5. Frequent in cases where death has come unexpectedly, causing great grief over the separation from the deceased's loved ones. In Martial, cf. 1.88.1, 6.52.1, 10.71.7, 10.53.3. Cf. Hor. *Carm.* 2.13.20 (with Nisbet-Hubbard[2] 214), Stat. *Theb.* 10.316. In Greek, the semantically equivalent verb ἁρπάζειν is also used as a metonym for dying; cf. Call. *Epigr.* 2.6, 41.2.

aspexit... quisquis: from the same observation -the exaggerated mourning of Etruscus- the two poets draw different conclusions: in opposition to the topos of *mors immatura* recalled by Martial, for Statius the observer might well think that it was his wife or a child who had died; cf. Stat. *Silv.* 3.3.8–10 (with Laguna 160): *nam quis inexpleto rumpentem pectora questu / complexumque rogos incumbentemque favillis / aspiciens non aut primaevae funera plangi / coniugis aut nati modo pubescentia credat / ora rapi flammis?* On the mourning of Etruscus, cf. Stat. *Silv.* 3.3.8 (with Laguna 260), 3.3.25–26, 3.3.176–177. Statius seems to make a point of dwelling on the mourning; cf. ll. 19, 25, 31, 181. On insatiable lamentation, cf. Nisbet-Hubbard 279–280 *ad* Hor. *Carm.* 1.24.1–2. The use of the indefinite pronoun *quisquis* with imprecise reference is characteristic of funerary epitaphs alluding to any passer-by observing the tomb; in Martial, cf. 10.5.1, 10.71.1, 11.13.1. Cf. R. Schmook, *De M. Valeri Martialis epigrammatis sepulcralibus et dedicatoriis* (Weidae Thuringorum 1911) 17, E. Siedschlag, *Form von Martials Epigrammen*, 16. For its uncorrelated use, cf. Housman *ad* Lucan. 6.550. The use of epigraphical formulae with *variatio* to close funerary epigrams is a feature of Martial; cf. Citroni 347 *ad* 1.116. Cf. 6.52, 10.53.

Etrusce: the name of the addressee is postponed until the final line of the epigram. This is a hellenistic feature; cf. Ov. *Met.* 1.182, 2.259. Cf. Bömer[2] 488 *ad* Ov. *Met.* 3.138–252 (with bibliography). Nor is the name of the dead man or that of his wife mentioned, making identification impossible until the last line. For the technique of maintaining the interest of the reader-listener until the end, cf. 1.39, and 11.13.7.

41

Martial uses a sexual joke to censure a man who boasts of being cosmopolitan. To this end he plays with the double meaning of the term *cosmicus*, a word of Greek origin adapted *ad hoc* by Martial, which on the one hand means 'cosmopolitan', and on the other is etymologically related to Cosmus, a famous perfumer, with *cosmicus*, in reference to a person, therefore alluding to the practice of perfuming oneself. *Sensu obscaeno*, the use of perfume is interpreted as an attempt to conceal the foul smell caused by depraved sexual practices; cf. 2.12, especially ll. 3–4: *hoc mihi suspectum est, quod oles bene, Postume, semper: / Postume, non bene olet qui bene semper olet.* Smelling good all the time can even be a cause of embarrassment (cf. 11.15.5–6: *nec erubescat / pingui sordidus esse Cosmiano*) and at times unpleasant (cf. 4.4.12: *mallem quam quod oles olere, Bassa*). Along the same lines of criticizing the overuse of perfume, see 3.55; Sen. *Epist.* 86. Perfume is, in addition, an unnecessary luxury; cf. Plin. *Nat.* 13.20: *haec est materia luxus e cunctis maxime supervacui. Margaritae enim gemmaeque ad heredem tamen transeunt, vestes prorogant tempus: unguenta ilico expirant ac suis moriuntur horis.* On the use of perfumes in antiquity, cf. S. Lilja, *The treatment of odours in the poetry of antiquity* (*Commentationes Humanarum Litterarum*, 49 [1972]) (Helsinki 1972).

In his explanation of this epigram, Turnebus took *cosmicus* as referring to Socratic philosophy, which did indeed boast of its universal nature, with its followers calling themselves κοσμοπολίτης, ie, 'citizens of the world': Martial states that good and evil are also universal, ie, *cosmica.* For the Socratic idea of cosmopolitanism, cf. Cic. *Tusc.* 5.37, 5.108: *Itaque ad omnem rationem Teucri vox accommodari potest: Patria est, ubicumque est bene. Socrates quidem cum rogaretur civitatem se esse diceret, 'mundanum' inquit; totiusque enim mundi se incolam et civem arbitrabatur.* Cf. also the comment by Schrevelius (Ausg. 1670, 394): *Mundanusne Socraticus? An ornatus, nitidus seu comis? An forte unguentis delibutus?*

Cosmus is a standard name for a perfumer, just as Cerdo is for a shoemaker (cf. 3.16, 3.59, 3.99). The name is frequently used in Martial for the perfumer par excellence; cf. 1.87.2, 3.55.1, 3.82.26, 9.26.2, 11.8.9, 11.15.6, 11.18.9, 11.49(50).6, 12.55.7, 12.65.4, 14.59.2, 14.110.1, 14.146.1. He is also mentioned by Petronius (cf. *frg.* 18) and Juvenal (cf. 8.86).

Martial addresses Sempronius Tucca, whom he mentions on several occasions as a contemporary poet and rival. The *cognomen* is of Etruscan origin. Cf. *RE* 2a.765 (Münzer), I. Kajanto, *Cognomina*, 106.

Bibliography: D. R. Shackleton Bailey, *CPh* 73 (1978) 281, J. M. Giegengack, *Significant Names*, 124–127, U. Joepgen, *Wortspiele*, 95–96, M. Schuster, *RhM* 75 (1926) 349. For word-play in poetry, cf. H. Haffter, "Interpretationen zur Römischen Volkspoesie", *Hermes* 87 (1959) 98–102, cf. especially n. 1. On

cosmopolitanism in Rome, cf. A. G. McReady, "Cosmopolitanism and the Roman Empire", in M. Kelly, ed., *Essays in honour of F. Letters* (Melbourne 1966) 131–147, especially 144.

ll. 1–2 Note the polyptoton (cf. H. Lausberg, *Elementos*, 138 § 280) and anaphora (cf. H. Lausberg, *Elementos*, 131 § 265) together with the play on the meanings of the two terms occupying the first foot of the hexameter and that of the pentameter. The repetition of the name of the addressee in the two lines also lends rhythmic unity to the distich; cf. 7.3.

Cosmicos: ie, *mundanus*, 'cosmopolitan'. A borrowing from the Greek κοσμικός, otherwise unattested in Latin, except for the late example in Firm. *Math.* 2.29.13 (*ThlL* 2.1083.34–37).

Semproni Tucca: Martial often uses both *nomen* and *cognomen* to refer to the addressees of his epigrams; cf. 1.107, 4.71, 6.85, 7.47, 7.68.

cosmica: a play on the proper meaning of the term and a false etymology deriving it from Cosmus, a famous perfumer; cf. 1.87.2, 3.55.1–2, 3.82.26, 9.27.2, 11.8.9, 11.16.5–7, 12.65.4, Iuv. 8.86, Petron. *frg.* 18. The name is derived from the profession of the κοσμητής, the slave in charge of his mistress's toilet; cf. Iuv. 6.477 (with Courtney 397). As a proper name, Cosmus is widely attested in inscriptions; cf. *ThlL onom.* 2.666.9–53. The adjective derived from it, *cosmianus*, is found as such in Martial; cf. 3.82.26, and as a noun in Petronius and Martial; cf. Petron. *frg.* 18, Mart. 11.15.6, 12.55.7. For the use of adjectives concealing a proper name, cf. the convincingly argued explanation of 1.96.9 by H. Haffter (cf. Citroni 297 *ad* 1.96.14), in "Interpretationen zur römischen Volkspoesie", *Hermes* 87 (1959) 98–102 (cf. *contra* Citroni *l. c.*).

Martial again jokes about the Roman custom of exchanging gifts; cf. *ad* 7.3. It was general practice to give in return presents of the same quality as those received, thus establishing a certain degree of competition and rivalry; cf. 10.87.8: *certent muneribus beatiores.* Martial apologizes in this epigram for being unable to offer gifts in return to a patron, Castricus, at the same time praising the latter's poetry.

Castricus probably accompanied his gifts with self-composed dedicatory poems. For this practice, cf. 7.46, and Petron. 55, Suet. *Aug.* 75.

Martial explains why he does not vie with Castricus in present-giving: he refuses to compete with him since he regards himself as inferior, as far as both presents and poetry are concerned. Traditionally it was considered dishonourable to defeat a competitor who was seen as inferior. One's rivals should be of some standing, so that, once defeated, greater fame could only redound to the victor. Thus, for example, in the myth of Atalanta, the human qualities of her rival Hippomenes ensured that if she conquered him, her fame could not but grow; cf. Ov. *Met.* 10.603–604: *seu me fortuna potentem / fecerit, a tanto non indignabere vinci.* See also Sen. *Epist.* 3.3: *Tu quidem ita vive ut nihil tibi committas nisi quod commitere etiam inimico tuo possis, Dial.* 1.4.3–4.

In this epigram, Martial offers justification for the quality of his work, which is poor in comparison with that of the patron to whom it is being sent. He does not want his poet-patron to feel offended by being sent some of his compositions. Explaining why he is sending his own work is a commonplace in Martial; cf. 1.111, 11.57, 2.85, 8.82, 9.26, 10.87. The genre, already cultivated in the hellenistic period, consisted of offering one's own literary work as a present; cf. *AP* 6.321 (Leon. Alex.), 6.322 (Leon. Alex.), 6.328 (Leon. Alex.). Cf. Kroll 1 *ad* Catull. 1.1.

The poem is structured into three parts: in the first distich the poet introduces the situation (ll. 1–2), in the second he sets out why he is incapable of competing with the addressee (ll. 3–4), and in the last he defends himself against his patron's possible criticism of the verses dedicated to him (ll. 5–6).

On Castricus, cf. *ad* 7.4. See especially 6.43, where he also addresses one Castricus in defence of a life of peace and quiet.

Bibliography: T. Adamik, *AUB* 4 (1976) 65–66, R. W. Garson, *Prudentia* 11 (1972) 9. For the influence of Callimachus on Roman poetry, cf. in general, R. F. Thomas, "Callimachus in Rome", *Hellenistika Groningana* 1 (1993) 197–215, W. Wimmel, *Kallimachos in Rom, Hermes Einzelschriften* 16 (Wiesbaden 1960), W. Clausen, "Callimachus and Latin Poetry", *GRBS* 5 (1964) 181–196.

ll. 1–2 The two main subjects of the composition, gifts and poems, open and close the first distich in ring form with homoeoteleuton. To compare

poems on the one hand and gifts on the other is a topos in elegy, where the enamoured poet often contrasts the poems he dedicates to his *puella* with the presents from her other suitors; cf. Prop. 4.5.53–60, Tib. 2.4.13–14 (with Murgatroyd[2] 132–133), Ov. *Ars* 2.273–276. On this, see F. Navarro Antolín, "Amada codiciosa y edad de oro en los elegíacos latinos", *Habis* 22 (1991) 207–221.

si quis: with the indefinite force of *quicumque*; cf. K-St 2.2.430 § 219.

contendere: for the construction *contendere cum aliquo aliqua re*, cf. Cic. *Ver.* 2.5.174, Prop. 2.24b.23 (*ThlL* 4.667.48).

carminibus: it was the general practice of Ovid to close the pentameter with a two-syllable word, a rule he applied with very few exceptions, unlike his predecessors. Cf. Murgatroyd 60–61 *ad* Tib. 1.1.38. Post-Augustan authors on the whole follow Ovid, though less strictly, so that lines ending with words of three and more syllables are by no means exceptional; cf. D. S. Raven, *Latin Metre* (London 1965) 106–107. Cf. specifically R. Mª Marina Sáez, *La métrica*, 176–183.

ll. 3–4 Cf. 12.68.3–5: *non sum ego causidicus nec amaris litibus aptus / sed piger et senior Pieridumque comes; / otia me somnusque iuvant...* Martial, in a *recusatio* in the purest Callimachean style, refuses to compete with Castricus. He applies to himself the term *tenuis poeta*, that is, 'composer of light verse'; cf. 10.103, Verg. *Ecl.* 6.8. He ironically presents himself as a bad poet. On numerous occasions Martial claims that his compositions are humble and of little value when compared with the elevated genres; cf. M. Citroni, *DArch* 2 (1968) 259.

tenues in utroque: playing with the two possible meanings of *inutilis ad carmina fingenda* and *pauper ad munera donanda* (cf. *OLD s. v.* 10b). Cf. T. Adamik *certe a. l.* (cf. *AUB* 4 [1976] 66): 'With the attribute *tenuis* the poet partly hints at his modest financial status, and partly at the short poetry cultivated by him'. The poet's declaration of his inability to compose is a literary commonplace (cf. Ov. *Pont.* 4.2.15), as is his claim to be *pauper*; cf. Hor. *Carm.* 2.18.10–11. Cf. also Hor. *Carm.* 4.8.9–12, where the poet declares himself to be poor in gifts but, unlike Martial here, offers poems as presents. For *tenuis* as a synonym of *pauper*, cf. Sil. 6.19: *tenuis opum, non patre nitens linguave. Tenuis* is a stylistic term, the translation of the Callimachean λεπτός (cf. Call. *frg.* 1.24). Cf. Catull. 51.9 (cf. J. K. Newman, *Roman Catullus and the Modification of the Alexandrian Sensibility* [Hildesheim 1967] 7, n. 16), Verg. *Ecl.* 1.2; Horace also describes himself as modest; cf. *Carm.* 1.6.9 (with Nisbet-Hubbard 86): *tenues grandia*, 2.16.38–39 (with Nisbet-Hubbard[2] 270–271): *spiritum Graiae tenuem Camenae / Parca non mendax dedit.* See also Cic. *Inv.* 2.51, *de Orat.* 3.212, and especially *Orat.* 29 (of Pericles): *Qui si tenui genere uteretur, numquam ab Aristophane poeta fulgere, tonare, permiscere Graeciam dictus esset.* The construction *tenuis* + *in* is rare. There are examples of *tenuis* with the partitive genitive (cf. Sil. 6.19: [*supra*]) and the ablative (cf. Apul. *Met.* 11.25: *ego... adhibendis sacrificiis tenuis patrimonio*). In the present case *in* is

a preposition of reference; cf. Ov. *Fast.* 5.325 (with Bömer 311): *crudelis in ira.* This use of *in* is also found with the accusative; cf. Ov. *Epist.* 2.44, *Trist.* 2.288, 2.342, 5.7.28 (*ThlL* 7.763.35, 765.84).

vincique parati: for the construction *paratus* + infinitive at the end of a hexameter, cf. Verg. *Aen.* 5.108, 7.5, Hor. *Epist.* 2.1.184, *Ars* 248. For the adnominal substantive, cf. H-Sz 350–351 § 192. For the expression, cf. Val. Max. 3.2.19: *vincique paratas vincere docuit,* Sen. *Dial.* 1.3.3: *Pudet congredi cum homini vinci parato.*

inde sopor nobis et placet alta quies: praise of the tranquil life is a commonplace in Martial; cf. 2.90.7–8: *me focus et nigros non indignantia fumos/ tecta iuvant et fons vivus et herba rudis,* 6.43.9–10: *nunc urbis vicina iuvant facilesque recessus, / et satis est pigro si licet esse mihi.* Cf. also 12.57.27–28: ... *taedio fessis / dormire quotiens libuit, imus ad villam.* It is, strictly speaking, an epic expression; cf. Verg. *Aen.* 10.745–746 (= 12.309–310): *olli dura quies oculos et ferreus urget / somnus.* On this type of epic formula indicating the termination of activity and the beginning of rest, cf. *abundantissime* Pease 434 *ad* Verg. *Aen.* 4.521. *Sopor* is a hapax in Martial. The term belongs to the elevated genres and is much used by Ovid (twenty-two occurrences, but only once in his amatory works; cf. *Ars* 1.639) and Statius (twenty-three examples), as compared with ten examples in Virgil, three in Horace and Lucan, one in Catullus, Propertius and Juvenal, eight in Lucretius and one in Valerius Flaccus. It is not found at all in Persius. *Alta quies* is a frequent combination, especially in the type of epic formulae mentioned above. It is first found in Verg. *Aen.* 6.521–522 (with Norden 268): *me pressit iacentem / dulcis et alta quies.* Later, cf. Ov. *Epist.* 14.34, *Met.* 7.181 (with Bömer^2 249), Sen. *Dial.* 2.9.3, 10.19.2, Val. Fl. 4.16 (with Korn 29), 5.334 (with Wijsman 169), Sil. 13.56 (*ThlL* 1.1780.9–12). Cf. also Sen. *Phaed.* 100–101: *non me quies nocturna, non altus sopor / solvere curis,* Curt. 6.10.13: *tam alti quies somni.* Cf. Liv. 7.35.11: *somno altissimo,* Lucr. 3.465–466: *altum / aeternumque soporem,* Hor. *Sat.* 2.1.8: *somno... alto,* Iuv. 6.415–416: *alti /... somni* (*ThlL* 1.1780.9). In the sense of 'night', cf. Prop. 1.10.1 (with Enk 95), 1.14.9.

l. 5 Rhetorical question reflecting the opinion of the addressee, presenting his reaction in order to intensify the pathos and draw attention to the *conclusio* of the poem. The device is typical of skommastic epigrams. For the structure, cf. 7.18.1–2, 7.34.1–3. For the separation of the interrogative particle from the verb, cf. Ov. *Ars* 3.37: *quaere, novem cur una viae dicatur, Priap.* 9.2 (with Goldberg 89): *quaere, tegat nullus cur sua tela deus.*

mala... carmina: a reference to Martial's own poetry. The adjective *malus* is commonly used to discredit a literary work; cf. Hor. *Sat.* 2.1.83, 2.5.74, *Epist.* 2.2.106 (*ThlL* 8.216.53–74). Cf. 1.16.1, 7.81.1, 12.40.1, and also 6.82.10: *malus poeta* (cf. 2.86.6, 12.63.13). As pointed out to me by S. Lorenz, *malus* can also refer to the obscenity and aggressiveness of Martial's epigrams; cf. Mart. 2 *praef.* 5.

dederim: in the extended sense of dedicating a literary composition to a patron or friend, the verb is first found in *Eleg. in Maecen.* 1.2: *sunt etiam merito carmina danda seni.* Cf. Ov. *Pont.* 4.2.7–8: *carmina sola tibi... / non data sunt, Trist.* 5.1.42, Stat. *Silv.* 2 *praef.* 4 (*ThlL* 5.1.1666.39–47). In Martial, cf. 1.5.1, 8.82.2.

l. 6 For what might seem to be the unusual practice of sending poems to a poet, cf. 11.57. See especially ll. 3–4: *Iuppiter ambrosia satur est et nectare vivit; / nos tamen exta Iovi cruda merumque damus.* Cf. also 9.26.1–4 and Iuv. 7.36. See, however, 10.87, where Martial argues that the logical thing for a poet is to pay back presents received with his own poems; cf. especially ll. 19–20: *si mittit sua quisque, quid poetam / missurum tibi, Restitute, credis?*

Alcinoo nullum poma dedisse putas?: a set phrase to express the idea of 'giving someone something he does not need', similar to the English 'carrying coals to Newcastle'; cf. the Spanish 'dar trigo a Castilla' and the German 'Eulen nach Athen tragen'. Cf. Ov. *Pont.* 4.2.9–10: *quis mel Aristaeo... poma det Alcinoo?* (*OLD s. v.* 1b). Cf. A. Otto, *Sprichwörter,* 12 § 53, R. Häussler, *Nachträge zu A. Otto,* 94, 127, R. Tosi, *Dizionario,* 220 § 474. Cf. also Hor. *Sat.* 1.10.34: *in silvam non ligna feras insanius,* Ov. *Am.* 2.10.13–14: *quid folia arboribus, quid pleno sidera caelo, / in freta collectas alta quid addis aquas?* Mart. 11.42.4: *thyma Cecropiae Corsica ponis api! Alcinous* was the mythical king of the Phaeacians and owner of an orchard where all sorts of fruits grew in great abundance; cf. *Od.* 7.112–131. See *RE* 1.1544–1547 (Tümpel), Roscher 1.1.237–240 (Fleischer). He is the epitome of wealth and generosity; cf. Verg. *Georg.* 2.87, Prop. 1.14.24, Hor. *Epist.* 1.2.28, Ov. *Am.* 1.10.56, Stat. *Silv.* 2.3.82. Cf. A. Otto, *Sprichwörter,* 12 § 53. His fruit trees are the paradigm of lusciousness; in Martial, cf. 8.68.1, 10.94.2, 13.37. Also in Martial, see 4.64.29, 12.31.10. Cf. Stat. *Silv.* 1.3.81, Iuv. 5.151. For the presence of the Odyssean legend in Martial, cf. V. Cristóbal, "Algunos testimonios más sobre Ulises y la *Odisea* en la literatura latina", *CFC (L)* 7 (1994) 57–69, especially 67. On the Homeric motif of Alcinous and the Phaeacians, cf. J. R. Tebben, "Alkinoös and Phaiakian Security", *SymbOsl* 66 (1991) 27–45. *Nullum* for *neminem*; cf. Plaut. *Merc.* 897: *amicior mihi nullus vivit, Pers.* 202, Apul. *Met.* 6.27, Sen. *Dial.* 11.14.2 (*OLD s. v.* 2a). Here with adverbial force, as often with *totus* and *omnis*; cf. Munro 63 *ad* Lucr. 1.377.

43

Martial again deals with the exchanging of favours between patrons and clients. Here he criticizes a patron who does not refuse, but does not give either. On the same subject, see 6.20, 6.30, 7.92 and especially 3.61, dedicated to the same person, Cinna, although the roles are reversed with respect to the present epigram, as Martial is the one who does not say no.

> Esse nihil dicis quidquid petis, inprobe Cinna,
> si nil, Cinna, petis, nil tibi, Cinna, nego.

Note the same persistent repetition of the proper name; cf. U. Joepgen, *Wortspiele*, 95.

The inability to say no is a defect which Martial criticizes frequently; cf. 4.71, 12.79, especially l. 4: *quisquis nil negat, Atticilla, fellat.*

The structure is typical of skommastic epigrams. The first distich sets out the situation or topic of the epigram: there are two options when presented with a request for help, namely to grant it or refuse it at once. The third line picks up the contents of the first two, expressing Martial's attitude to the two approaches, devoting half of the hexameter to each. In the last line Martial criticizes the behaviour of Cinna, which is the very opposite of that favoured by the poet.

On the addressee, Cinna, cf. *ad* 7.33.

ll. 1–2

Primum... /... deinde: a correlation indicating order of preference, not chronological sequence, that is, 'the best'... 'the next-best'. Cf. Cic. *Att.* 12.41.3: *si quaeris quid optem, primum Scapulae, deinde Clodiae.* In the case of *primum,* the primary sense of the term coincides with its position in the line; cf. D. Lateiner, *AJPh* 111 (1990) 209–210.

Primum est ut: explanatory constructions of the *est ut* type are attested from Terence on; cf. *Phorm.* 270. *Primum est ut* first occurs here; cf. Cic. *Fam.* 15.14.4: *tertium est ut* (*OLD s. v.* 7a). Cf. H-Sz 644–645 § 349, K-St 2.2.241 § 187.

praestes: in the sense of 'to make available', 'furnish', 'supply', a prosaic use attested even in inscriptions (cf. *CIL* 1.1219.5); cf. Cic. *Att.* 10.11.2, Vitr. 2.9.15, Liv. 2.18.11 (*OLD* 8a).

Cinna: for the proper name, cf. *ad* 7.33. The double consonant in proper names is a very expressive feature. Here the author plays with alliteration in the forms of the verb *negare* in ll. 2–4.

si quid: ie, *quodcumque,* following the use of εἴ τις for ὅστις; cf. Plaut. *Rud.* 376: *scivi lenonem facere* ⟨*ego*⟩ *hoc quod fecit,* Cic. *Fin.* 3.31. Cf. K-St 2.2.430 § 219.

deinde sequens: pleonasm, or hypercharacterization of adverb plus adjective; cf. H-Sz 799 § 40. *Deinde* here is scanned as bisyllabic, as is frequent; cf. *ThlL* 5.406.69–82. It appears in either first or second position in the line; cf. *ThlL* 5.406.43–4.

ll. 3–4 Note the careful construction: *diligo / non odi* in *synonymia* with *variatio*; and *praestantem... negantem*, the antithesis contrasting the two terms which reflect the attitude of Cinna, the first placed before the caesura, and the second in the hexameter-ending. The relationship between the two terms is reinforced by homoeoteleuton. Note also the polyptoton and epiphora (*neges /...*) *negantem /... negas* (cf. H. Lausberg, *Elementos*, 133–134 § 268).

44

The first of a subgroup of two epigrams written to accompany a portrait of Caesonius Maximus which is being given to his friend Quintus Ovidius, who accompanied him into exile in Sicilia (cf. K. Barwick, *Philologus* 102 [1958] 296–297, W. Burnikel, *Witzepigramms,* 88). Epigrams accompanying portraits are frequent in the *Greek Anthology*; cf. 9.594, 9.802, 9.803 (cf. O. Autore, *M. e l' epigr. greco,* 23) and also in Martial (cf. 9.74, 9.76, 10.32 [cf. W. Hofmann, *Philologus* 124 (1990) 450]).

Caesonius Maximus was close to Seneca (cf. Sen. *Epist.* 87.2: *Cum paucissimis servis, quos unum capere vehiculum potuit, sine ullis rebus nisi quae corpore nostro continebantur, ego et Maximus meus biduum iam beatissimum agimus*; cf. *PIR*[2], C 172) and was banished in 65, after the collapse of the conspiracy of the Pisones; cf. Tac. *Ann.* 15.71: *Caedicia... et Caesennius Maximus Italia prohibentur, reos fuisse se tantum poena experti.*

Accompanying a friend into exile was a test of friendship (*obsequium amoris*); cf. Sen. *Epist.* 9.10: *'In quid amicum paras?' Ut habeam pro quo mori possim, ut habeam quem in exilium sequar, cuius me morti opponam et inpendam. Ista, quam tu describis, negotiatio est, non amicitia, quae ad commodum accedit, quae quid consecutura sit spectat.* Literary references in Catull. 11.1–12, Hor. *Carm.* 2.6.1–4, 2.17.10–13, 3.4.29–36, *Epod.* 1.11–14, Prop. 1.6.1–4 (with Fedeli[2] 171), Tib. 1.3.1–3, Ov. *Pont.* 2.10.21–42 (with Pérez Vega 223) and Petron. 94.2: *itaque ne putes te tot verba perdidisse, amatorem invenisti. Ego laudes tuas carminibus implebo. Ego paedagogus et custos etiam quo non iusseris sequar.* Cf. F. Cairns, *Generic Composition,* 4 and 99. See especially Ov. *Pont.* 2.3 (also on one who did not abandon a friend sent into exile): *Maxime, qui...* , 2.3.5: *rem facis adflictum non aversatus amicum, /qua non est aevo rarior ulla tuo,* and Ov. *Trist.* 1.8.39–40 where the poet bemoans the disloyalty of a friend who has turned his back on him after his banishment. Such loyalty was a characteristic of strong and determined men; cf. Hor. *Epod.* 1.9–10: *an hunc laborem (te sequi) mente laturi decet / qua ferre non mollis viros?* Cf. also Plu. *Mor.* 95c, 491d, Luc. *Tox.* 18. Cf. J. C. Yardley, "Sick visiting in Roman Elegy", *Phoenix* 27 (1973) 287.

According to Martial, Caesonius Maximus had followed his friend Seneca to Corsica. Quintus Ovidius likewise accompanied his friend Caesonius into exile. He later also went with another friend to Britannia; cf. 10.44.4.

The epigram is in three parts: (1) ll. 1–2 Presentation of the portrait being given with the standard identification of the subject of the painting and the person receiving it. (2) ll. 3–6 Description of events. (3) ll. 7–10 Farewell formula with final wish: everlasting fame.

Quintus Ovidius is known to us only through Martial. *Praenomen* and *nomen* are attested only in 9.52 (with Henriksén[2] 26–27) and 10.44. He is

usually identified with the Quintus cited in 7.93, 9.53 and 13.119, where he is mentioned by the *praenomen* only; and with the Ovidius of 1.105, 7.45, 9.98. He enjoyed a close friendship with the poet (cf. 7.93 and the birthday greetings in 9.52 and 53). He was the owner of vineyards in Nomentum (1.105, 7.93, 10.44.3, 13.119, 9.98, 10.44 [cf. Howell 323 *ad* 1.105]). Cf. *RE* 18.1907 (Stein).

Bibliography: O. Autore, *M. e l' epigr. greco*, 21–23, T. Korsch, *RhM* 41 (1886) 156–157, M. Kleijwegt, "*Extra fortunam est quidquid donatur amicis*: Martial on Friendship", in F. Grewing, *Totus notus in orbe*, 267–272. For the description of paintings in epigrams, cf. Croisille, *Poésie et art*, 345–348. On exile, cf., for a general view, E. L. Grasmuck, *Untersuchungen zur Verbannung in der Antike* (Paderborn 1978).

ll. 1–2 Presentation of the subject of the portrait.

Maximus ille tuus: cf. 7.45.3: *Hic est Maximus ille.* This is a formula characteristic of epigrams accompanying portraits (cf. 7.69.1: *Haec est illa tibi promissa...*), developed from the epigraphical expression *ille ego sum*; cf. *CLE* 427, 1186, 1222 (Bücheler). Cf. 7.96.1: *Conditus hic ego sum Bassi dolor.* See also, for example, *AP* 1.101.1 (Men.): Ἦν πάρος ἐν Πέρσῃσιν ἐγὼ μάγος Ἰσβοζήτης.

Maximus... Caesonius: the inversion of *nomen* and *cognomen* is well attested from the republican period; cf. *ad* 7.29.1. This technique highlights the *cognomen* and allows for play with the etymological meaning; cf. Nisbet-Hubbard[2] 39 *ad* Hor. *Carm.* 2.2.3, Helzle 44 *ad* Ov. *Pont.* 4.1.1. For its use in prose, see Shackleton Bailey 402–403 *ad* Cic. *Att.* 2.24.3, J. N. Adams, "Conventions of Naming in Cicero", *CQ* 28 (1978) 165. Martial is playing here with the meaning of the *cognomen* of the person being referred to, as in the following epigram (l. 3). Cf. also Stat. *Silv.* 4.7.9 (on *Vibius Maximus*). *Caesonius* is attested as a *cognomen* only here and in Sen. *Epist.* 13.2.2. See Tac. *Ann.* 15.71.5 (with Nipperdey 287–288) (cited *supra*). The name is given in the form Caesennius Maximus, which is much more plausible since there is evidence for senators named Caesonius only from the 2nd c. AD. Cf. *RE* 3.1307 (Groag).

tuus: metrical lengthening of the short vowel in hiatus coinciding with arsis, found only five times in Martial. Apart from here, see 3.3.4, 9.101.4 (cf. P. T. Eden, *Mnemosyne* 52 [1999] 582–583), 10.89.1, 14.77.2 (the first of these in an epigram absent from the second family of mss. and considered spurious by modern editors). W. C. A. Ker (cf. *CQ* 44 [1950] 15) doubts the presence of this prosodic phenomenon in Martial as it is relatively rare in the epigrammatic *corpus*. For the present passage he proposes, with no palaeographical backing of any kind, as he himself admits, to alter the order of the pronouns: *Maximus hic tuus ille.* As Hudson-Williams argues (cf. *CQ* 46 [1952] 28), this licence is rare in the Latin poets in general (cf. L. Müller, *De re metrica*, 331) and therefore its rarity in one poet in particular does not justify the attempt to go against the evidence of the mss. See Verg. *Georg.* 2.5,

3.189, 4.453, *Aen.* 4.64, 5.337, Tib. 2.2.5, Prop. 2.24a.4. Cf. T. Korsch, *RhM* 41 (1886) 156–157, Th. Birt, *RhM* 79 (1930) 312, Friedländer 1.49–50.

vivida: note a similar use of *vividus* at Liv. 6.22.7: *vividum pectus.* Cf. also E. Courtney, *Musa lapidaria. A selection of Latin Verse Inscriptions* (Am. Phil. Ass. 36) (Atlanta 1995) n° 50.4 (p. 74): *vivida corda Catonis* (first published by R. Pabireni, "XI. Roma. Scoperte nel suburbio in seguito a lavori agricoli", *NSc serie* 6.2 [1926] 284; on this inscription, see J. Geiger, "Plato, Plutarch and the Death of Socrates and of Cato", in A. Pérez Jiménez, J. García López, R. Mª Aguilar, eds., *Plutarco, Platón y Aristóteles. Actas del V Congreso Internacional de la I. P .S. Madrid-Cuenca,* 4–7 de mayo de 1999 [Madrid: Ediciones Clásicas, 1999] 357–364 [reviewed by G. Galán Vioque, *Exemplaria* 4 (2000) 324–329]). Antiquity appreciated realism in art. Works were supposed to imitate reality as closely as possible, and adjectives are therefore often applied to works of art to stress their vividness, that is, their degree of realism. Cf. Prop. 2.31.8 (with Enk[2] 400): *vivida signa,* Stat. *Silv.* 3.1.95 (with Laguna 161): *viventes... ceras, AP* 9.604 (Nossis):

> Θαυμαρέτας μορφὰν ὁ πίναξ ἔχει· εὖ γε τὸ γαῦρον
> τεῦξε τό θ' ὡραῖον τᾶς ἀγανοβλεφάρου.
> σαίνοι κέν σ' ἐσιδοῖσα καὶ οἰκοφύλαξ σκυλάκαινα,
> δέσποιναν μελάθρων οἰομένα ποθορῆν.

and also 11.212–215, 11.233, 11.250 (cf. K. Prinz, *WS* 45 [1926/27] 90), Theoc. 1.42, 15.83, Herod. 4.31–39. See J. Pollit, *The ancient view of Greek art* (New Haven-London, 1974) 63, N. Himmelmann, *Alexandria und der Realismus in der griechischen Kunst* (Tübingen, 1983), J. J. Pollitt, *Art in the Hellenistic Age* (Cambridge, 1986) 141–147, T. Gelzar, "Mimus und Kunsttheorie bei Herondas, *Mimiambus* 4", in *Catalepton: Festschrift für B. Wyss* (Basel, 1985) 96–116, G. Zanker, *Realism in Alexandrian Poetry* (London, 1987) 39–54, Grewing 136–138 *ad* Mart. 6.13. A list of literary references in K. Prinz, *WS* 45 (1927) 87–91. In addition, the expression *vivus vultus* is frequently applied to portraits which are close to the original; cf. Verg. *Aen.* 6.848 (with Norden 337): *vivos ducent de marmore vultus.* Famous in this context is the anecdote of animals that allow themselves to be deceived by a portrait; cf. Plin. *Nat.* 35.65: *uvas pictas tanto successu, ut in scaenam aves advolarent.* See also Petron. 52.1: *pueri mortui iacent sic ut vivere putes.* For the likeness of the portrait to the original, cf., in Martial, 1.109, 7.89, 10.32, 11.9. Cf. D. Kuijper, *Mnemosyne* 17 (1964) 150–151, *ad* 7.84.2.

cera: habitual *materia pro toto* metonym to refer to a portrait; cf. Sall. *Iug.* 4.6: *scilicet non ceram illam neque figuram tantam vim in sese habere, sed memoria rerum gestarum,* Ov. *Am.* 1.8.65: *nec te decipiant veteres circum atria cerae, Epist.* 13.152: *quae referat vultus est mihi cera tuos* (*ThlL* 3.853.5–18). They used to be painted in many different colours using the technique of *encaustum*; cf. Vitr. 7.9.3, Plin. *Nat.* 35.122: *ceris pingere ac pinturam inurere.* Cf. Vollmer 389 *ad* Stat. *Silv.* 3.1.95, *RE* 5.2570–8 (Rossbach), and bibliography in *Artemis Lexikon* 813 *s. v. Enkaustik.*

ll. 3–6

Hunc: ie, Caesonius Maximus. Deictic pronoun referring to the subject of the portrait. A typical element in compositions of this type, its origins lying in an ἔκφρασις of a painting; cf. 7.45.3, 7.69.1, 9 *praef.* 3, 9.28.2, 9.43.1, 9.76.1, 10.32.1, 10.53.1.

profugi: specific term referring to the person sent into exile; cf. Ov. *Trist.* 1.3.10, 1.5.64, *Pont.* 2.5.58, Stat. *Theb.* 7.182.

fata sequi: a frequent combination; cf. Verg. *Aen.* 1.382: *fata secutus,* 9.204: *fata extrema secutus,* Lucan. 3.303: *causas, non fata, sequi* (*ThlL* 6.1.364.59 and 5.1.362.72).

ll. 5–6 Cf. 2.24.4: *per freta, per scopulos exulis ibo comes.*

aequora per Scyllae: the straits of Messina, which were crossed when sailing to Africa. *Scylla* (Gr. Σκύλλη) by metonymy for Sicilia, the island where the sea monster who frightened sailors was based; cf. *ad* 7.38.3. For the identification of Scylla and Charybdis, an opposite cliff, with the straits of Messina, cf. Thuc. 4.24.5: ἔστι δὲ ὁ πορθμὸς ἡ μεταξὺ Ῥηγίου θάλασσα καὶ Μεσσήνης, ᾗπερ βραχύτατον Σικελία τῆς ἠπείρου ἀπέχει· καὶ ἔστιν ἡ Χάρυβδις κληθεῖσα τοῦτο, ᾗ Ὀδυσσεὺς λέγεται διαπλεῦσαι. For the metonymic use of this monster for *mare Siculum,* cf. Mela 2.115: *Scyllae Charybdisque saevis nominibus inclutum.* For the role of mythology in Martial, cf. H. Szelest, "Mythologie bei Martial", *Eos* 62 (1974) 297–310. Placing the noun before the preposition governing it is a regular hyperbaton in poetry; cf. Prop. 4.8.53: *digitos inter... remissos,* Hor. *Epod.* 17.2: *regna per Proserpinae,* Ov. *Am.* 1.5.24: *corpus ad usque meum,* 1.7.26: *poenam... in ipse meam,* 1.12.10: *melle sub infami,* Stat. *Silv.* 1.3.60, *Theb.* 4.313, 5.522, 9.552. This usage is very Ovidian; cf. H-Sz 693 § 2, K-St 2.1.588 § 113, M. Platnauer, *Elegiac Verse,* 100, Eich, *De praepositionum collocatione apud poetas latinos inde ab Ovidio* (Diss. Bonn 1925) 2, J. Marouzeau, "Place de la préposition", *REL* 25 (1948) 320–321. *Aequor* in the sense of *mare* is a poetic term. It is found in prose from Seneca on; cf. *Suas.* 3.1: *Non in aliam condicionem deus fudit aequora quam ne omnis ex voto iret dies* (*ThlL* 1.1023.71–1026.23). For its use in the poetic plural, cf. E. Löfstedt, *Syntactica,* 1.27, J. Marouzeau, *Stylistique,* 222–223, K-St 2.1.82 § 22, H-Sz 26 § 37, P. Maas, "Studien zum poetischen Plural bei den Römern", *ALL* 12 (1902) 479, G. Schink, *De Romanorum plurali poetico* (Ienae 1911). Cf. Sen. *Epist.* 87.2, Tac. *Ann.* 15.71 (with Nypperdey 65). Cf. Friedländer 496 *a. l.*

magni comes exulis: magni Heinsius, Shackleton Bailey : magnus βγ *edd.*; cf. 7.45.1: *potens amicus. Comes* is the typical term in poems recalling the accompanying of a friend from Catull. 11.1: *comites Catulli.* It usually occurs in the context of travel, denoting accompaniment rather than describing a relationship (cf. P. White, *JRS* 68 [1970] 80 n. 20). For the phrase *comes exulis,* cf. 2.24.4: *per freta, per scopulos exulis ibo comes,* Liv. 34.35.7. When the name of the one accompanying the friend is expressed, it appears either in the genitive or the dative; cf. *ThlL* 3.1772.43. With the genitive in poetry

before Martial, it is only attested in Virgil; cf. *Aen.* 6.166: *Hectoris hic magni fuerat comes*). In prose it is found in Cicero, Varro and Sallust; cf. Cic. *Ver.* 2.1.64: *erat comes eius Rubrius quidam, Pis.* 84: *tibi... accessio fuit ad necem Platoris Pleuratus eius comes* (*ThlL* 3.1772.29–43). For the expression *magni... exuli,* cf. Iuv. 13.247: *exulibus magnis.* For the use of this adjective applied to *animus hominum,* cf. *ThlL* 8.136.45. Cf. 9.50.4: *magnus homo,* Verg. *Aen.* 6.166 (cited *supra*). The phrase *comes ire* is very common; cf. Verg. *Aen.* 2.704, 6.159, 6.448, 8.466, 11.33, 12.881, Hor. *Sat.* 2.5.17, *Epist.* 1.7.76, Prop. 4.5.46, Ov. *Am.* 1.4.15–16, 2.13.14, 2.16.17 (with McKeown[2] 342–343), *Ars* 1.301, 3.17, 3.636, *Met.* 10.171–173, *Fast.* 2.305, 5.650, Tib. 1.4.41.

modo: ie, *nuper*; cf. *ThlL* 8.1305.6–30.

ll. 7–8 Martial is convinced of the immortality of his work, as Pliny stated in his obituary of the poet, although the latter was quite wrong on this point; cf. *Epist.* 3.21: *At non erunt aeterna quae scripsit; non erunt fortasse; ille tamen scripsit tamquam essent futura.* The immortality of what had been written was a reward for one's friends and a punishment for one's enemies; cf. 1.25.7–8 (with Citroni 88): *post te victurae per te quoque vivere chartae / incipiant: cineri gloria sera venit.* Cf. Verg. *Aen.* 9.446, Hor. *Carm.* 3.30.1, Ov. *Am.* 1.15.41–42: *ergo etiam cum me supremus adederit ignis, / vivam, parsque mei multa superstes erit,* 3.15.20, *Met.* 15.871–879, Sil. 4.397–400 (with Spaltenstein 300). This is a topos reflected as early as Homer (cf. *Il.* 6.357–358, *Od.* 8.579–580). Cf. E. R. Curtius, *Lit. europea,* 669–671 and Van Dam 328 *ad* Stat. *Silv.* 2.4.62–63. For the idea that the names mentioned by poets will endure, cf. Hor. *Carm.* 4.8.28: *dignum laude virum Musa vetat mori,* Tac. *Agr.* 46: *nam multos veterum velut inglorios et ignobilis oblivio obruet: Agricola posteritati narratus et traditus superstes erit,* Sen. *Epist.* 21.4. Against the immortality of what is material (cf. l. 8), cf. Ov. *Am.* 1.10.60–62 (with McKeown 305). For a similar idea, cf. Ov. *Pont.* 2.6.33–34: *Crede mihi, nostrum si non mortale futurum est / carmen, in ore frequens posteritatis eris, Pont.* 4.16.3 (with Helzle 182): *famaque post cineres maior venit.* See also Catull. 78b.5–6, Tib. 1.4.65–66, *Ciris* 40–41 (with Lyne 119), Mart. 1.107.5–6. Cf. McKeown 73 *ad* Ov. *Am.* 1.3.21–24. See also E. Oliensis, "Life after Publication. Horace *Epistle* 1.20", *Arethusa* 28 (1995) 209–224. For the influence of Martial in the development of this topos of the immortality of literature in mediaeval Spain, see M. R. Lida de Malkiel, *La idea de la fama en la Edad Media castellana* (México 1952) 68–72.

Si... chartis: cf. 5.15.3–4: *nomine... victura... fama,* Phaedr. 4 *epil.* 5: *chartis nomen victurum meis.* Cf. also Mart. 1.27.7–8: *post te victurae per te quoque vivere chartae / incipiant...*, 3.20.2: *chartis... victuris,* 11.3.7: *victuras... chartas.* For the connection between the work of Phaedrus and Martial, cf. G. Thiele, *Philologus* 70 (1911) 539–548, M. Dadone, "Fedro e Marziale", *RSC* 2 (1954) 83, U. Carratello, *GIF* 17 (1964) 135–138, J. P. Sullivan, *Unexpected Classic,* 111. Cf. Phaedr. 1.21.5: *aper fulmineis venit ad eum dentibus,* with Mart. 11.69.9: *fulmineo... apri... dente.*

victura: functioning predicatively, a frequent use in poetry, especially after Ovid (cf. H-Sz 390 § 208). It is particularly common in silver Latin (cf. in particular R. Westman, "Das Futurpartizip als Ausdrucksmittel bei Seneca", *Soc. Scient. Fenn., Comm. Human. Litt.*, 27.3 [Helsinki 1961]). Cf. Citroni 77 *ad* 1.21.2, Dewar 71 *ad* Stat. *Theb.* 9.71. In Martial, with reference to *opus litterarium,* in 1.25.7, 1.107.5, 3.20.2, 6.61(60).10, 8.73.4, 11.3.7. Cf. also 5.15.4 and 10.26.7. See Friedländer 181 *ad* 1.25.7.

meis... chartis: in the sense of *opus, liber,* always in the plural. The term is rare in prose and infrequent in poetry except in Martial; cf. Citroni 88 *ad* 1.25.7, *ad* 7.51.8. For the opposite idea, that is, the perishable nature of literary work, cf. Iuv. 1.18 (with Courtney 88): *periturae... chartae.*

mandantur: in the sense of 'entrusting something to posterity by committing it to writing' this is a frequent use. In poetry before Martial, cf. Verg. *Aen.* 3.444: *foliisque notas et nomina mandat,* [Tib.] 3.13.7: *Non ego signatis quicquam mandare tabellis* (*ThlL* 8.261.82–83).

cineri... meo: ie, my death. For this frequent metonym, cf. 1.1.6 (with Citroni 16). Cf. Prop. 3.1.36, Ov. *Met.* 8.539, *Pont.* 4.16.3, Sen. *Dial.* 6.11.2, Pers. 6.41, Mart. 1.1.6, 5.13.4, 6.85.4, 8.38.16, 9 *praef.* 2, Stat. *Silv.* 2.1.97 (*ThlL* 3.1074.11–24, *OLD s. v.* 4b).

ll. 9–10 *Conclusio* sententiously featuring the true purpose of the epigram: to ensure that the life of Caesonius Maximus, whose portrait it accompanies, will be remembered in the future.

hoc: used cataphorically, anticipating the infinitive structure, as often; cf. Cic. *Tusc.* 2.43: *Inter omnis igitur hoc constat, ... virorum esse fortium... toleranter dolorem pati.* Cf. K-St 2.1.625 § 118, 719 § 127.

praesens venturaque turba: for the future participle of *venire* used attributively to indicate the future, cf. Cic. *Tusc.* 4.14: *opinio venturi boni.* It is frequent in poetry; cf. Verg. *Ecl.* 4.52: *aspice, venturo laetentur ut omnia saeclo! Aen.* 8.627. Cf. H-Sz 390 § 208. For its substantivized use, cf. Ov. *Met.* 5.146: *sagax... ventura videre,* 6.157, H-Sz 157 § 92.

Senecae quod fuit ille suo: can be interpreted in the sense that Caesonius Maximus accompanied Seneca into exile in Corsica (as Ovidius accompanied Caesonius), an event of which, surprisingly, we only have news through Martial, or simply, with no implication that Caesonius was ever in Corsica, as a reference to the friendship which bound them, that is, 'posterity will know that you were as great a friend to Caesonius as he was to Seneca' (in this sense, cf. M. T. Griffin, *Seneca: A Philosopher in Politics* [Oxford 1976] 62, note 7, and P. Meinel, *Seneca über seine Verbannung* [Bonn 1972] 6–7; cf. *contra* Cizek, *Néron* [Paris 1982] 240). Seneca was condemned by the emperor Claudius to withdraw to Corsica in 41 because of an accusation of adultery with Julia Livilla, daughter of Germanicus and sister of Caligula (cf. D. C. 60.8.5, 61.10.1, Tac. *Ann.* 13.42, *Schol. ad* Iuv. 5.109). He remained in exile until the year 49, when he was recalled to Rome and appointed praetor thanks to the influence of Agrippina (cf. Tac. *Ann.* 12.8, Suet. *Nero* 7, D. C. 60.32).

Cf. *RE* 1.2240–2244 (O. Rossbach). The mention of Seneca in the final line serves as a link to the following epigram, where he is mentioned in l. 1 (cf. W. Burnikel, *Witzepigramms*, 88). For the friendship between Caesonius Maximus and Seneca, cf. Sen. *Epist.* 87.2 (*supra*), Mart. 7.45.1–4.

45

A variant, in Phalaecean hendecasyllables, on the same subject as in the previous epigram: the gift of a portrait of Caesonius Maximus, referred to here only by his *cognomen* (cf. l. 3) to Ovidius, who accompanied him in exile, as Maximus himself did for his friend Seneca.

The poem has a three-part structure: (1) ll. 1–4 Introduction of the subject of the portrait which is accompanied by the epigram. (2) ll. 5–7 Heroic action highlighted. (3) ll. 8–11 Mythological *exemplum* with final twist.

Bibliography: M. Kleijwegt, "*Extra fortunam est quidquid donatur amicis*: Martial on Friendship", in F. Grewing, *Totus notus in orbe*, 267–272. On *Serenus*, cf. J. Colin, *Mnemosyne* 8 (1955) 222–226.

ll. 1–4 Introduction of the subject of the portrait.

Facundi Senecae: cf. *ad* 7.32.1. Cf. 1.61.8, where the epithet is applied to the philosopher's home town, which is considered eloquent as the birthplace of the Senecas and Lucan.

potens amicus: refers either to material prosperity; cf. Ter. *Eun.* 353, Catull. 61.149, Phaedr. 1.24.1, or else to political influence; cf. Ter. *Eun.* 760, Cic. *Quinct.* 70. The reference is rather to an influential man, as in 7.72.5 (with the same expression: *potens amicus*). For the sense of economic prosperity, cf. 7.39.2 and 7.76.1. For the phrase, cf. 7.72.5, Hor. *Carm.* 2.18.12, *Epist.* 1.18.44, Sen. *Dial.* 10.7.7.

caro... Sereno: *carus* is an adjective habitually applied to loved ones; cf. *OLD s. v.* 2a. For the use of this term, cf. C. Pascal, "Sull' uso della parola 'caro' in Seneca", *BFC* 13 (1906) 83–84. The poet is referring to Annaeus Serenus, to whom Seneca addresses dialogues 2, 8 and 9. For their friendship, cf. Tac. *Ann.* 13.13: ... *Senecae... ex cuius familiaribus Annaeus Serenus simulatione amoris adversus eandem libertam primas adulescentis cupidines velaverat praebueratque nomen, ut quae princeps furtim mulierculae tribuebat, ille palam largiretur.* He died shortly before the Stoic philosopher (cf. Plin. *Nat.* 22.96), who mourned him bitterly, a testimony of the close friendship which bound them; cf. Sen. *Epist.* 63.14: *Haec tibi scribo, is qui Annaeum Serenum carissimum mihi tam inmodice flevi ut, quod minime velim, inter exempla sim eorum quos dolor vicit.* Cf. Sen. *Dial.* 9.4.1: *carissime Serene* (cf. 9.17.12). Martial also addresses him in 8.81 (cf. J. Colin, *Mnemosyne* 9 [1956] 223–226). On Serenus, cf. H. de La Ville de Mirmont, "*Annaeus Serenus,* préfet des Vigiles", *REA* 18 (1916) 103–117, 172–180, 257–262; 19 (1917) 27–31, 111–124, M. G. Cavalca Schiroli, *Lucio Anneo Seneca. De tranquillitate animi* (Bologna 1981) 10–11.

proximus aut prior: ie, as close a friend as he was to Serenus, or even

closer. *Proximus* is used to indicate the status of *familiaris* or close friend; cf. *OLD s. v.* 8a. The dative construction is the usual one; cf. Ter. *Andr.* 636: *proximus sum egomet mihi,* Cic. *Att.* 1.19.1: *nos amore tibi proximi sumus,* Hor. *Sat.* 1.9.53–54: *quare cupiam magis illi / proximus esse.*

hic: cf. *ad* 7.44.3.

frequenti: ie, *saepe.* For the use of adjective instead of adverb, cf. K-St 2.1.236 § 63. The singular is used for the plural; cf. Cic. *Orat.* 196: *iambus... frequentissimus est,* Ov. *Am.* 2.5.21: *frequens... conviva,* Mart. 5.38.13, 7.54.6, 7.97.10, 8.18.9, 8.65.9 (*ThlL* 6.1.1299.47–72).

felix littera: ie, *S,* the initial letter of *Salutem,* which had been used at the beginning of correspondence since Cicero's time, to mark the addressee's closeness or family relationship with the writer; cf. Cic. *Fam.* 12.12: *Cassius Ciceroni suo s.,* 14.1: *Tullius Ciceroni suo s.* It is in fact attested since Plautus, where the letter's absence is a sign that things are going badly; cf. Plaut. *Bacch.* 999, *Pseud.* 1002. See J. A. Enríquez, "El génera epistolar en la literatura latina", in *Los géneros literarios* (Bellaterra 1985) 264. For greeting formulae, cf. C. D. Lanham, *Salutatio Formulas in Latin Letters to 1200: Syntax, Style and Theory* (München 1975). Cf. also B. Antón, "La epistolografía romana: Cicerón, Séneca y Plinio", *Helmantica* 47 (1996) 115. Martial ridicules this generally-accepted practice in 14.11. See the opposite expression in Isid. *Orig.* 1.3.8: *o multum ante alias infelix littera theta.* Cf. also Ov. *Am.* 1.12.2: *infelix hodie littera posse negat,* although here *littera* = *epistola. Littera* has its original meaning of 'letter of the alphabet'; cf. Ov. *Trist.* 2.343–344 (with Owen 194): *cur me docuere parentes, / litteraque est oculos ulla morata meos?* (*ThlL* 7.2.1515.5–1517.72, *OLD s. v.* 1a).

pagina: collective singular. In the sense of *litterae, epistula,* this usage is unique, and not attested before Martial. Cf. *contra* Enk[2] 280 *ad* Prop. 2.21.1. The use became generalized in late Latin; cf. *ThlL* 10.1.88.76. Schanz-Hosius (cf. 707) deduce the existence of some now-lost correspondence between Seneca and Caesonius, possibly along the lines of the *Epistulae ad Lucilium.* Cf. also Friedländer 496 *a. l.* The philosopher himself provides evidence of other epistolary exchanges which have not been preserved; cf. Sen. *Epist.* 99.1: *Epistulam quam scripsi Marullo cum filium parvulum amisisset...* For Hofmann (cf. *Wiss. Zeitschr. der Karl-Marx Univ. Leipzig,* 6 [1956/57] 450), *pagina* refers to Martial's poetry, alluding to the fact that this is the second time he has greeted Maximus in an epigram.

ll. 5–7 Description of the addressee's heroic action: accompanying into exile a friend banished by the emperor.

per Siculas... undas: metonym for *mare Siculum;* cf. Liv. 33.17.5: *mare Siculum,* Hor. *Carm.* 3.4.28: *Sicula... unda.*

o nullis... tacende linguis: parenthetic expression of joy, in litotes for *laudande.* Cf. 1.15.1: *O mihi post nullos, Iuli, memorande sodales,* 1.49.1: *Vir Celtiberis non tacende gentibus,* Ov. *Met.* 10.502: *nulloque tacebitur aevo.* For this panegyric formula, cf. Nisbet-Hubbard 152 *ad* Hor. *Carm.* 1.12.21. *Nullis...*

linguis functions as a dative of agent; cf H-Sz 96 § 67. *Lingua* metonymically for *homo*; cf. Ov. *Met.* 6.632, 11.326, *Pont.* 2.2.61, Petron. 69.3 (*ThlL* 7.2.1450.6).

sprevisti... iras: cf. 7.44.3–4.

domini furentis: ie, Nero; cf. Stat. *Silv.* 2.7.61: *infandos domini nocentis ignes.* Cf. 7.21.3: *Nero crudelis, Epigr.* 34(30).11: †*tigri*†... *Neronis* (various conjectures have been put forward; cf. M. A. Greenwood, *Latomus* 51 [1992] 133, 55 [1996] 656–657 [a *retractatio* of the former], R. G. M. Nisbet, *CR* 42 [1992] 51). For *dominus* used pejoratively, in the sense of 'tyrant', cf. (also of Nero) Tac. *Hist.* 4.42: *an Neronem extremum dominorum putatis? Furor* can be applied to love (cf. Mart. 1.68.8, 11.49[50].1) or, as here, to wrath; cf. Mart. 8.61.1 (*ThlL* 6.1.1627.57).

ll. 8–11 Mythological *exemplum* which serves as a point of comparison based on the circumstance common to both characters -the real one, Ovidius, celebrated by Martial, and the mythological, Pylades- in that both went into exile accompanying men who had been banished. Evidently, reality acquires greater importance than myth. This comparison with the exile of Orestes does not only redound in praise of Ovidius, by placing him on a par with Pylades, but also contributes towards the *damnatio memoriae* in the case of Nero (cf. *ad* 7.21.3), setting up a parallel between him and Clytemnestra, who killed her husband and banished her own children. Note the identical metrical position of *parentis* (= *Clytemnestrae*) (l. 9) and *Neronis* (l. 11). Note how the rhetorical question in the second-last line (l. 10) directs attention to the final laudatory statement recalling the heroic deed of Ovidius which is the object of the poet's admiration.

Miretur: present subjunctive with jussive force; cf. H-Sz 335–336 § 186, Bassols 1.317 § 345, K-St 2.1.185 § 47. Cf. *Epigr.* 6(5).3 (*infra*).

Pyladen suum: Pylades, epitome of the faithful friend in antiquity, accompanied Orestes in his wanderings, both before and after he avenged the death of his father, Agamemnon; in Martial, cf. 6.11.1–2: *Quod non sit Pylades hoc tempore, non sit Orestes, / miraris ?* 10.11.7. Cf. *ad* 7.24.3, Roscher 3.2.3327 (Höfer).

vetustas: ie, *homines antiquiores*; cf. Enn. *Ann.* 247: *multa tenens, antiqua sepulta vetustas quae facit,* Ov. *Met.* 1.400: *quis hoc credat, nisi sit pro teste vetustas?* Lucan. 10.323: *nostra vocat veneranda vetustas.* In dactylic metres it generally occupies final position in the line. In Martial, only here and in *Epigr.* 6(5).3: *nec se miretur, Caesar, longaeva vetustas.*

haesit... comes: cf. *infra* l. 11; *haerere* with the dative, a poetic usage (cf. K-St 2.1.317–318 § 76), in itself means 'to accompany', 'to join someone'; in Martial, cf. 9.31.1, 11.7.8, 9.100.3: *haerere tuo lateri,* and, for example, Verg. *Aen.* 10.780: *haeserat Evandro.* For the pleonastic *haerere comes alicui,* epic and prosaic in style, cf. Stat. *Theb.* 11.357, *Ach.* 1.345, Val. Fl. 8.55, Plin. *Epist.* 7.27.2 (*ThlL* 6.3.2496.8–25, *OLD s. v.* 4a). *Exuli* depends on *haerere,* which is generally constructed with the dative, although *comes* is constructed with

both genitive (cf. *supra*) and dative; cf. Verg. *Aen.* 6.158–159: *cui fidus Achates / it comes* (*ThlL* 3.1772.43–56).

exuli parentis: ie, Orestes, who was exiled from Argos, fleeing from his mother, Clytemnestra; cf. A. *Ch.* 913: τεκοῦσα γάρ μ' ἔρριψας ἐς τὸ δυστυχές. She appears in Latin literature with negative connotations; cf., by way of example, Iuv. 6.656, as the murderess of her husband Agamemnon, and Quint. 8.6.53, as a shameless woman. *Parens* here refers to Orestes' mother; cf. Verg. *Aen.* 4.178, *Ecl.* 4.62, *Georg.* 4.320, Ov. *Am.* 2.19.28. This use is rare after Ovid; cf. Lucan. 4.599, Val. Fl. 1.650, Sil. 7.444 (*ThlL* 10.1.354.31–66). See especially, also with reference to Clytemnestra, Hor. *Sat.* 2.3.134: *an tu reris eum occisa insanisse parente ... ?*

discrimina: a prose term which is found in poetry, especially in the writers of epic (sixteen occurrences in Virgil's *Aeneid*, fifteen in Ovid, three of them in his amatory work and two in the poetry from exile, twenty in Lucan and ten in Statius, only one of them in the *Silvae* [cf. 2.6.1]). It is also frequent in Juvenal, with sixteen examples. It is not found in Catullus, Tibullus, Propertius, Phaedrus or Persius. In Martial, four times. Cf. *ThlL* 5.1.1356.7–12.

duorum: genitive expressing the elements being compared; cf. Cic. *Att.* 16.15.3: *certissimum video esse discrimen Cascae nostri tribunatum* (*ThlL* 5.1.1361.80).

comes exuli Neronis: *invectiva in Neronem*, with an intentional parallelism between this final punch and l. 9: *comes exuli parentis* (= Clytemnestra).

46

Martial addresses a patron, demanding that he send him gifts without first waiting for poetic inspiration to come so that they can be accompanied by poems. In view of the comparison with Homer (cf. l. 1), the poems in question were probably epic in style with mythological subject-matter, of which Martial disapproves; cf. 9.50, 10.4 (cf. R. Muth, in *Studies in Greek, Latin and Indo-European Linguistics Offered to L. R. Palmer* [Innsbruck 1976] 207).

He depicts himself in the role of *pauper, muneribus egens,* in contrast with the rich, who can be satisfied by the dedicatory poems themselves as gifts. Presenting himself as a client in need of the generosity of his patrons is a commonplace in Martial (cf. *ad* 7.36).

The poem is structured in two parts: (1) ll. 1–4 Introduction of the topic. (2) ll. 5–6 Gnomic conclusion.

The poet addresses an unidentified patron named Priscus. Friedländer (cf. 497) suggests that he may be Terentius Priscus, whom he also addresses in 8.11, 8.45, 12 *praef.* 1, 12.4, 12.72. However, Martial makes use of the same *cognomen* for a fictitious character in 1.112, 2.41, 2.10, 8.12, 9.10. See especially 9.77 (with Henriksén[2] 99–100), also concerning a writer named Priscus. Cf. especially O. Immisch, *Hermes* 46 (1911) 501, who, differentiating between two *Prisci,* identifies as Terentius Priscus the Priscus mentioned in 6.18, 8.12, 9.77 and this epigram. It is a common *cognomen;* cf. I. Kajanto, *Cognomina,* 30.

Bibliography: M. Puelma, "Dichter und Gönner bei Martial", in M. Puelma, *Labor et lima* (Basel 1995) 437–438, H. Szelest, "Martials Spotteepigramme. Satirische über Möchtegerndichter, Scheinhelige, Pfuscher, Neureiche und ewige Hungerleider", in C. Klodt, ed., *Satura lanx. Festschrift für Werner A. Krenkel zum 70. Geburstag* (Hildesheim 1996) 95–103.

ll. 1–4

Commendare: a term little used in poetry with the exception of Martial, with fifteen occurrences, and Ovid, with ten. Cf. Lucretius (twice), Virgil (four times), Catullus, Propertius, Valerius Flaccus (once), Phaedrus, Silius, Juvenal (three times), Horace (four times). Cf. Bömer, *Gymnasium* 26 (1957) 5, *ThlL* 3.1840.19–26. *Commendare... carmine* alludes to the composition of *litterae commendaticiae;* cf. *ad* 7.68.1.

Maeonioque... ore: ie, Homer, either because he was born in Maeonia (Gr. Μαιονία), although there are many regions which claim to be the poet's birthplace (cf. Cic. *Arch.* 7.19 and see, on the localities laying claim to Homer, G. S. Kirk, *The Songs of Homer* [Cambridge 1962] 271–274), or else as a patronymic derived from the name of his father, Maion of Smyrna; cf. *RE* 14.581–582 (Scherling), Bömer 90 *ad* Ov. *Fast.* 2.120, Spaltenstein 309 *ad*

Sil. 4.525. This periphrasis is frequent in Greek poetry from the 2nd century BC; cf. *AP* 7.2.1–2 (Antip. Sid.): τὰν... / ... κεφαλάν, ὦ ξένε, Μαιονίδεω, 7.138.3 (Acerat.): ἐν σοὶ Μαιονίδης ἀνεπαύσατο. In the Latin poets, it is first found in *Ciris* 62 and Hor. *Carm.* 1.6.2 (with Nisbet-Hubbard 84), 4.9.5 and Prop. 2.28a.29. It is particularly frequent in Ovid; cf. *Am.* 1.15.9, *Ars* 2.4 (with Janka 45–46), *Rem.* 373. Later, cf. *Laus Pis.* 232, Stat. *Silv.* 2.1.117 (with Van Dam 127). In Martial, cf. 11.90.3, 14.183.1 (with Leary 248). Cf. also 5.10.8 (with Howell² 87). Cf. Owen 211–212 *ad* Ov. *Trist.* 2.377. Note a similar use of, for instance, *Ascraeus* as a standard periphrasis for Hesiod, the Boeotian poet from Ascra; cf. Nic. *Th.* 10–12: εἰ ἐτεόν περ / Ἀσκραῖος... / Ἡσίοδος κατέλεξε παρ' ὕδασι Περμησσοῖο, Verg. *Georg.* 2.176: *Ascraeumque cano Romana per oppida carmen*, Prop. 2.34.77: *Ascraei... poetae*, Ov. *Ars* 2.4, *Am.* 1.15.11: *vivet et Ascraeus.* Homer, as the epic poet par excellence (note that *Maeonium carmen* refers to epic poetry [Hor. *Carm.* 1.6.2, Ov. *Pont.* 3.3.31] and *Maeonius pes* to the epic hexameter [Ov. *Rem.* 373]), is frequently the object of hyperbolic comparison; cf. Ov. *Am.* 1.8.61: *ille tibi magno sit maior Homero*, *Ars* 2.3–4: *Laetus amans donat viridi mea carmina palma / praelata Ascraeo Maeonioque seni*, *Catal.* 15.2: *Homereo non minor ore fuit*, Sil. 4.525: *non, mihi Maeoniae redeat si gloria linguae.* In fact, in Quintilian's view (cf. 10.1.85–86), only Homer is above Virgil. The redundant expression *ore loqui* is an archaism dating back to Ennius and Lucilius; cf. Enn. *Ann.* 595 (with Skutsch 732): *pausam facere* ⟨*ore*⟩ *fremendi*, Lucil. *frg.* 18: *haec ubi dicta dedit, dedit pausam ore loquendi*, Verg. *Aen.* 6.77 (with Norden 373): *finem dedit ore loquendi. Os* in the pregnant sense of 'mode of utterance', 'delivery'; cf. Verg. *Georg.* 3.294: *magno nunc ore sonandum*, Ov. *Trist.* 2.73 (with Owen 134): *te celebrant alii, quanto decet ore* (*ThlL* 9.2.1081.20–53, *OLD* *s. v.* 4a).

excrucias: here in the attenuated metaphorical sense of *torquere de dolore animi*; cf. Plaut. *Epid.* 386: *ego med excruciare animi*, Cic. *Fin.* 1.50: *temeritas et libido... animum excruciant et... sollicitant* (*ThlL* 5.2.1286.12–60). In Martial, this verb is used only here and in 6.71.5.

tua... Thalia: ie, *tua carmina.* Cf. *ad* 7.17. Thalia, the muse of poetry as a metonym for 'poetry'; cf. the regular use of *Musa* (cf. *infra*) or *Camena* with the same metaphorical force in, for instance, 4.14.10: *nostris... Camenis*; 7.68.1: *meas... Camenas.*

de nostro: ie, 'at my expense'. Martial ironically presents Priscus' delay in sending him gifts, while awaiting inspiration from his Muse, as being detrimental to his financial situation. The expression is a colloquial one; cf. Plaut. *Bacch.* 98: *ad eam operam facere sumptum de tuo*, Ter. *Adel.* 117: *opsonat, potat, olet unguenta: de meo*, *CIL* 1.981.7: *Haec omnia de suo et virei fecit*, Mart. 8.42.3, 10.30.20: *ridet procellas tuta de suo mensa*, Plin. *Epist.* 2.4.2: (*summa*) *solvenda de meo* (*OLD* *s. v.* 7a).

ll. 5–6 *Conclusio* in which the poet contrasts rich and poor. For the idea, see Ov. *Am.* 3.15.19–20.

musas elegosque sonantes: the nouns can be taken as pleonastic synonyms, contrasted with *munera πεζά*, or *musas* can be interpreted as lyric poetry and *elegos* in its proper sense (cf. Hor. *Epist.* 2.2.91 [with Brink 319]: *carmina compono, hic elegos*). See a similar slight on the elegies of the rich in Pers. 1.51–52: *non siqua elegidia crudi / dictarunt proceres?* For elegy-writing in this period of Latin literature, after the genre had flourished under Augustus, cf. 8.70.7, Pers. 1.51 (*supra*), Plin. *Epist.* 6.15, 5.17.2. *Musa* is often used as a metonym for 'poetry'; cf. Verg. *Aen.* 10.191, Hor. *Carm.* 1.17.14, *Sat.* 2.6.17, Ov. *Ars* 3.330, *Pont.* 2.4.14, Mart. 2.92.2, 9.99.1. Cf. also 9.58.6, 11.1.7 (*ThlL* 8.1694.40). Cf. a similar use of Μοῦσα in A. *Eu.* 308, *Supp.* 695, S. *Tr.* 643, Pi. *N.* 3.28, Pl. *Lg.* 829d (*LSJ* II.1).

munera πεζά: a play of words on the Latin sense of *pexus*, with omission of *toga*, ie, *toga nova, minime trita, villis adhuc planis et politis ac texturam tegentibus* (cf. Hor. *Epist.* 1.1.95, Mart. 2.44.1, 11.56.10 [with Kay 194], Plin. *Nat.* 8.191) and the meaning of the equivalent Greek technical term, ie, 'in prose' (cf. D. H. *Comp.* 6, Paus. 4.6.1, Phld. *Mus.* p. 87 K. [*LSJ* II.1]), in contrast with *musas elegosque*. 'Prosaic' presents are therefore gifts of pure lamb's wool. The request for a toga to combat the cold is a recurring one in Martial; cf. *ad* 7.36. For *pexus* in reference to the wool or cotton of garments, cf. 2.44.1, 11.57.6 (*OLD s. v.* 2, Forcellini 4.650 § 2). Πεζά is a conjecture by Palmer, adopted by W. Gilbert, W. M. Lindsay (cf. J. D. Duff, *CR* 17 [1903] 221) and later editors. The use of foreign words in epigram is not habitual. In Greek epigram it is only attested in *AP* 7.419 (Mel.), the earliest example of all. Among Latin writers, cf. [Verg.] *Catal.* 2, Petron. 132.15, and in late Latin, cf. Ausonius *passim*. Cf. E. Siedschlag, *Form von Martials Epigrammen*, 119, O. Weinreich, *Studien*, 161–165, U. Carratello, *GIF* 17 (1964) 130–131, W. Heraeus, "Πρόπειν", *RhM* 70 (1915) 36–37, n. 1.

47

Martial congratulates Licinius Sura on having recovered from a serious illness, thanks to which he has been able to observe the esteem in which he is held by family and friends. The poet presses him to make the most of every moment.

Formally, this is a σωτήριον, or thanksgiving for recovery from illness (cf. F. Cairns, *Generic Composition,* 73–74). No specifically-established rhetorical formula has come down to us for the σωτήρια, although it is possible to detect common features which must have been covered in the theoretical study of this rhetorical genre and which appear in this epigram: (1) ll. 1–2 *Encomium* of the addressee; cf. Stat. *Silv.* 1.4.69–93. (2) ll. 3–4 Celebration of the patient's recovery; cf. Stat. *Silv.* 1.4.1–37 and 123–131. (3) ll. 5–6 Lamentation during the period of illness; cf. [Tib.] 3.10.13–14. (4) ll. 9–12 Invitation to enjoy his renewed lease of life (*carpe diem*); cf., for instance, Hor. *Carm.* 3.8.17–28.

For other σωτήρια in Martial, cf. 4.73, 6.58.3–4, and especially 11.36. For other examples of the genre, cf. Catull. 44, [Tib.] 3.10, Prop. 2.28b, Stat. *Silv.* 1.4. Cf. J. C. Yardley, "The Roman Elegist, sick Girls and the Soteria", *CQ* 27 (1977) 394–401.

The poet addresses Licinius Sura, consul for the first time in 97 (cf. R. Syme *Tacitus,* 641; *contra* Sherwin-White 309–310 *ad* Plin. *Epist.* 4.30, while T. D. Barnes ["The Horoscope of Licinius Sura", *Phoenix* 30 [1976] 76–79] argues for a consulship in 86 or earlier). His political activity took place under Nerva and Trajan, and he was a faithful friend and companion of the latter in military campaigns. He became consul again in 102 and 107. By the time of Domitian, according to Martial, he had already made his mark as a rhetorician and was well known for his interest in literature (cf. l. 1: *Doctorum... virorum*). He was also famed for his extensive knowledge of curiosities; cf. Plin. *Epist.* 7.27.1–15, 4.30.1–11. Bardon attributes the authorship of a book to him (cf. *La littérature latine inconnue* [Paris 1952] 183). He is praised by Martial, right from the first book; cf. 1.49.39: *dum Sura laudatur tuus* (on the identification of Licinianus, cf. Citroni 155 *ad* 1.49, D. Estefanía, *Minerva* 2 [1988] 279–285). From what Martial writes, it has been deduced (with Citroni *a. l.*) that Sura was 'più giovane di Liciniano, forse un suo nipote o comunque un suo protetto, e che in questo periodo era agli inizi della sua brillantissima carriera'. In 6.64 he mentions him among the great patrons of poets of his time, alongside Silius Italicus, Aquilius Regulus and Domitian. Pliny devotes two letters to him (*Epist.* 4.30 and 7.27). Cf. *PIR*[2] L 253, *RE* 13.471–485 (Groag), C. P. Jones, "Sura and Senecio", *JRS* 60 (1970) 98–104, P. White, *Aspects of non-Imperial Patronage in the Works of Statius and Martial* (Diss. Harvard 1972) 79–85.

Bibliography: G. Friedrich, *RhM* 62 (1907) 369, *Hermes* 43 (1908) 627, K. Busche, *Berl.Ph.W.* 31 (1911) 382–384.

ll. 1–4 Introduction of the subject: miraculous recovery from illness.

Doctorum... virorum: the line presents a ring structure: the adjective in the middle, *praenomen* and *nomen* on either side and the line enclosed by adjective and noun (cf. L. Wilkinson, *Golden Latin Artistry*, 217). Note that the hexameter is formed by only five words, which lends dignity and solemnity to the invocation; cf. McKeown 26 *ad* Ov. *Am.* 1.1.23.

celeberrime: emphasis is placed on Licinius Sura's great learning; cf. Plin. *Epist.* 4.30, 7.27. Formally, this is the superlative of *celebris*, in the sense of *clarus*, *celebratus*, which is infrequent in the silver Latin poets; cf. Stat. *Ach.* 1.735, Sil. 4.186, 12.121, Iuv. 7.3. It is found previously in Horace (cf. *Carm.* 2.12.20), Tibullus (cf. 2.1.33) and Ovid (*passim*, eg *Met.* 1.690) (*ThlL* 3.739.18–61).

prisca... lingua: ie, *priscorum lingua*, enallage (cf. H. Lausberg, *Elementos*, 155 § 315). *Priscus* in its proper sense of 'archaic', 'belonging to the past', with connotations of severity and morality. It is almost always used with this meaning in poetry and Livy; cf. Catull. 64.159 (with Fordyce 298), Cic. *Har.* 27, Hor. *Carm.* 3.21.11, *Epist.* 2.1.139 (*OLD s. v.* 3b). It is a favourite adjective of Ovid's, with twenty-nine examples. *Lingua* is used by metonymy for *modus dicendi*; cf. Cic. *de Orat.* 3.42, *Balb.* 36, *Div.* 2.85, Liv. 2.32.8, Hor. *Sat.* 1.10.23–24, *Epist.* 2.2.121, *Ars* 56 (*ThlL* 7.2.1447.82–1448.38, *OLD s. v.* 4b). For the expression, cf. Gaius *Inst.* 4.17b: *condicere... denuntiare est prisca lingua.*

gravis... avos: *avi* in the poetic sense of 'forebears', frequent in the elevated genres in particular; cf. Verg. *Aen.* 7.56, Tib. 2.1.2 (with Murgatroyd[2] 23), [Tib.] 3.1.2 (with Navarro Antolín 101–102), [Ov.] *Epist.* 15.176, Mart. 7.72.4, Stat. *Theb.* 5.670 (*ThlL* 2.1611.73–1612.37, *OLD s. v.* 2). *Gravis* used figuratively to express 'authority and severity characteristic of ancestors'; cf. *ThlL* 6.2.2278.67–2280.83.

redderis... nobis: cf. 11.36.2: *votis redditus ecce meis.* For the expression, cf. 8.45.1–2.

heu: with its weaker force, equivalent to a sigh and, to some extent, expressing joy; cf. *CLE* 1443A.5: *heu quam vita brevis, quam breve coniugium*, 733.1, 1076.6, 2106.4, Lucan. 5.354–355 (with Barrat 114): *heu, quantum Fortuna umeris iam pondere fessis / amolitur onus!* Cf. Tib. 2.3.2 (with Murgatroyd[2] 87): *heu heu, quisquis in urbe manet*, Prop. 2.29.30: *heu, quantum per se candida forma valet!* Ov. *Fast.* 2.408. Cf. *ad* 7.21.3, *ThlL* 6.3.2673.69–2674.2. *Heu* frequently expresses sadness (cf. *ad* 7.21.3, Van Dam 87 *ad* Stat. *Silv.* 2.1.26). However, exceptions are by no means rare; cf. Fedeli 86 *ad* Prop. 4.1.40, *ThlL* 6.2671.83. For its use preceding an exclamation introduced by *quantus*, cf. Verg. *Aen.* 6.828, Prop. 1.1.38, Ov. *Am.* 1.6.46, *Met.* 15.88 (with Bömer[2] 281), Lucan. 5.354 (*ThlL* 6.2673.82–2674.3). The exclamation is typical of solemn poetry; for its frequency of use, cf. V. Grassmann, *Epoden*, 99.

fatorum munere: cf. Lucan. 3.361: *obvia praebentur fatorum munere bella.*

gustata Lethes... aqua: periphrasis equivalent to *obire*. This is a frequent synecdoche (*pars pro toto*). Note the similar use of *Styx* in allusion to the underworld, a device already found in Homer; cf. *Il.* 8.369: οὐκ ἂν ὑπεξέφυγε Στυγὸς ὕδατος αἰπὰ ῥέεθρα. Cf. Ov. *Ars* 2.41 (with Janka 72), 3.14, *Met.* 10.13. Cf. especially the more frequent expression *raptus ad umbras Stygias*; cf. 6.58.3, Stat. *Silv.* 3.5.37 (cf. *infra*), Sen. *Her. O.* 1983–1984. *Lethes* is strictly a river of the underworld from which the dead drank to forget their life on earth; cf. Verg. *Aen.* 6.714–715. It is not mentioned by Homer (first appearing, as a place of oblivion in the lower world, at Simon. 184.6. Cf. also Ar. *Ra.* 186, Pl. *R.* 621a, D. H. 8.52. As a river, cf. Luc. *DMort.* 13.6, Paus. 9.39.8, Aesop. 168. Cf. also, in reference to the river Λιμαίας in Lusitania, Str. 3.3.4: ὁ τῆς Λήθης [ποταμός]). The forgetfulness brought on by its waters is used in metaphorical language, either simply in the proper sense of 'bringing oblivion' (cf. Hor. *Epod.* 14.1–4, Mart. 10.2.7–8; cf. A. Otto, *Sprichwörter*, 192 § 943, and cf. *Lethaeus ad* 7.96), or else as a periphrasis for 'death'; cf. Catull. 65.5–6: *namque mei nuper Lethaeo gurgite fratris / pallidulum manans alluit unda pedem*, Mart. 7.96.7–8: *ad Lethaeas...undas / non eat*, 10.2.7, 10.23.4. Cf. *RE* 12.2141–2144 (W. Kroll), B. Lincoln, "Waters of Memory, Waters of Forgetfulness", *Fabula* 23 (1982) 19–34 (included in B. Lincoln, *Death, War and Sacrifice* [Chicago 1991] 49–61). For the idea, cf. 4.73.2: *et iam per Stygias esset iturus aquas*, Stat. *Silv.* 3.5.38: *cum iam Lethaeos audirem comminus amnes*. For the phrase, cf. 10.23.4: *Lethes... aquas*, Tib. 1.3.80: *Lethaeas... aquas*, Ov. *Ars* 3.340: *Lethaeis... aquis* (= *Trist.* 1.8.36, 4.9.2). See a similar picture of death at close hand with an unexpected recovery in Stat. *Silv.* 3.5.37–39: *qualem te nuper Stygias prope raptus ad umbras, / cum iam Lethaeos audirem comminus amnes, / aspexi, tenuique oculos iam morte cadentes! Gustare* is a hapax in Martial in the figurative sense of 'try', 'taste'; cf. Ov. *Pont.* 2.5.67 (with Pérez Vega 184): *Thyrsus abest a te gustata* (*OLD s. v.* 4). Cf. Bentley 257 *ad* Hor. *Carm.* 3.30.15. With a reference *de adsumptione aquae*, cf. Cic. *Fam.* 7.26.1, Petron. 71.1, Manil. 2.55, Mela 3.102 (*ThlL* 6.2.2367.69–72).

paene: a term which is frequent in Ovid but rare in elevated poetry. In Ovid there are sixty-nine examples, in contrast with Horace (ten), Ennius (one), Lucilius (one), Lucretius (one), Catullus (one), Virgil (one), Persius (none), Lucan (six), Statius (twelve) and Juvenal (three). In Martial, eight times. Cf. Helzle 74 *ad* Ov. *Pont.* 4.2.28.

ll. 5–6 The reaction of Sura's loved ones when he was at death's door. Cf. 11.36.3–4: *desperasse iuvat veluti iam rupta sororum / fila; minus gaudent qui timuere nihil.* For the sense of the passage, see the explanation of Schrevelius: *tamquam in certa morte deposueramus spem et cum votis metum curamque pro te, qui iam pro mortuo deploratus eras et conclamatus.*

Perdiderant iam vota metum: it was common to make vows or promises during serious illness, praying for the patient's recovery; cf. [Tib.] 3.10.23–26, Prop. 2.28.59–62, Hor. *Carm.* 2.17.30–31, Ov. *Am.* 2.13(14).23–24, *Met.*

14.488–490, Stat. *Silv.* 1.4.115–116. Cf. F. Cairns, *Generic Composition*, 73–74, Kay 149–150 *ad* 11.36.2. Fear over the patient's health is another topos of the σωτήρια; cf. [Tib.] 3.10.11–12: *neu iuvenem torque, metuit qui fata puellae / votaque pro domina vix numeranda facit.* Shackleton Bailey (cf. *AJPh* 110 [1989] 140) points to the parallelism between this line and Lucan. 2.27: *necdum est ille dolor nec iam metus.*

securaque: in the sense of 'without a care', 'free from fear or anxiety'; cf. Verg. *Aen.* 1.350, 10.326, Ov. *Pont.* 2.4.23, *Trist.* 1.1.49, Tib. 2.1.46. In order to defend his interpretation of Stat. *Silv.* 2.7.131: *securae... Mortes,* V. Buchheit (cf. *Studien*, 248–249) proposed as a parallel this passage of Martial and Ov. *Met.* 14.490: *securaque summa malorum* (*OLD s. v.* 1) (cf. *contra* Van Dam 504 *ad* Stat. *Silv.* 2.7.131).

†Tristitia et lacrimis iamque peractus eras†: the line is corrupt, in spite of the unanimity of the codices (cf. the only variant, Tristia *PF* : tristicia *Q*). Many different conjectures have been offered to clarify this *locus desperatus*, none of them completely satisfactory. Friedländer reviews the numerous conjectures of the humanists and as a solution proposes to understand after *Tristitia* the presence of a personified allegory of similar tone, possibly, he suggests, *Tristitia et Pietas* (cf. Friedländer 498 *a. l.*). For his part, Busche (cf. *PhW* 31 [1911] 283), following the advice of Friedländer, proposes a curious interpretation, arguing for *Lucrum pro lacrimis* and double meaning in *secura*, alluding on the one hand to those sincerely lamenting the death of Licinius Sura and, on the other, those looking forward to their inheritance, which it seemed was finally going to come (for the motif of hypocrisy in matters of inheritance, cf. 8.44.16–17: *tuoque tristis filius, velis nolis, / cum concubino nocte dormiet prima*). Munro conjectured *Tristitia* (*secura*) *a lacrimis.* A. E. Housman and G. Friedrich proposed *Tristities*, a conjecture accepted by Giarratano and Izaac (cf. A. E. Housman, *Class. Pap.*, 1172 [= *CR* 45 [1931] 81], G. Friedrich, *RhM* 62 [1907] 369). However, Heraeus rightly questions the appropriateness of defending the fifth declension for words ending in *-ia*; cf. Heraeus XXXII *ad* 3.93.17. Cf. Heraeus, *RhM* 74 (1925) 332. A. E. Housman himself retracted in his edition of Manilius (cf. *Manilius*² 5.123), on the basis of a use of *iamque* for *iam* (cf. *contra ThlL* 7.1.110.25, D. R. Shackleton Bailey, *AJPh* 110 [1989] 140). Gilbert proposed *illacrimans*, a conjecture which fails to resolve the redundancy of *flere cum lacrimis.* W. M. Lindsay, for his part, (like L. Friedländer before him) athetizes the line, *laudante* D. R. Shackleton Bailey (cf. *AJPh* 110 [1989] 140) and also conjectures *iam reparatus.* W. Heraeus keeps the reading of the mss., understanding *iamque etiam lacrimis peractus eras*, ie, *fleri desieras* (cf. W. Heraeus XLIII *a. l.*; cf. R. Helm, *Lustrum* 1 [1956] 302). The best solution is to athetize the passage along with L. Friedländer, W. M. Lindsay and D. R. Shackleton Bailey (cf. also J. D. Duff, who only athetizes †*Tristitia et lacrimis*†). For the postpositioning of *iamque*, cf. 10.48.2: *et pilata redit iamque subitque cohors* (cf. G. Friedrich, *Hermes* 43 [1908] 627, A. E. Housman, *Manilius*² 1.269), Verg. *Aen.* 7.637: *classica iamque sonant, it bello tessera signum, CLE* 1415.8. *Iamque* is often found

in clauses containing the pluperfect; cf. Ov. *Met.* 2.468, 3.1, 3.3, 3.19, 3.50, 3.85 (with Bömer[2] 471).

Tristitia: personifications of this kind are frequent in the Latin poets (cf. Hollis 140–141 *ad* Ov. *Met.* 8.801–814, Spaltenstein 160–161 *ad* Sil. 2.549–551). There are numerous examples in Verg. *Aen.* 6.273–281, but they become especially prolific from Ovid onwards; cf. *Invidia* in *Met.* 2.760–782, *Fames* in 8.788–813, *Somnus* in 11.592–615. Cf. Roscher, 2164.43–2169.30 (L. Deubner), G. Williams, *Change,* 263-266, M. B. Ogle, "Dame Gossip's Rôle in Epic and Drama", *TAPhA* 55 (1924) 112–113.

ll. 7–8 For the same idea, cf. 1.12.9–10: *Nimirum timuit nostras Fortuna querelas, / quae par tam magnae non erat invidiae,* 4.73.6: *moverunt tetricas tam pia vota deas.* The lamentation achieved its purpose; cf. Fantham 86 *ad* Lucan. 2.36: 'One function of public lament in the ancient world was to generate resentment against those held responsible for casualties (e.g. Cic. *de Orat.* 2.200, 203, 209)'. The gods of the underworld are traditionally implacable; cf. Hor. *Carm.* 1.24.17 (with Nisbet-Hubbard 17), *Epod.* 17.8, Tib. 1.7.1–2, Prop. 4.7.51, 4.11.1–2 (with Fedeli 244–245), Sen. *Her. F.* 559, *Consol. ad Liv.* 427–428, Stat. *Theb.* 7.774–775. Death was a road with no return, even for the gods. This universal notion is reflected in myth. Note the well-known legend of Orpheus and Eurydice's desperate love (cf. Ov. *Met.* 10), and especially the punishment suffered by Asclepius for violating this precept; (cf. Pi. *P.* 3.55). The resurrection of the dead, even if permitted by the gods, was an idea repulsive to antiquity; cf. M. Brioso Sánchez, "El concepto del más allá entre los griegos", in P. M. Piñero, ed., *Descensus ad inferos (La aventura de ultratumba de los héroes (de Homero a Goethe)* (Sevilla 1996) 21–22.

invidiam: the feeling of hatred or repulsion experienced towards death for having carried off a loved one. The motif, known as φϑόνος ϑεῶν, is very frequent, especially in Greek tragedy; cf. A. *Pers.* 362: ... τῶν ϑεῶν φϑόνον... , *Ag.* 946–947: καὶ τοῖσδέ μ' ἐμβαίνονϑ' ἀλουργέσιν ϑεῶν / μή τις πρόσωϑεν ὄμματος βάλοι φϑόνος, E. *Alc.* 1135: ... φϑόνος δὲ μὴ γένοιτό τις ϑεῶν. Cf. also a precedent in *Il.* 17.71 and *Od.* 23.210. In Martial, cf. 1.12.10 (with Howell 136) (cited *supra*), 9.86.9–10 (with Henriksén[2] 122): *numina cum videas duris obnoxia fatis / invidia possis exonerare deos,* 12.14.8: *invidia fati sed leviore cadat.* Cf. Prop. 4.7.23–24, Ov. *Met.* 4.145–146, 4.548, 7.603, Lucan. 2.36, Stat. *Silv.* 1.4.17 (with Vollmer 285), 2.1.122 (with Van Dam 129), 3.5.41–42: *superique potentes / invidiam timuere tuam,* 5.5.72–73. Cf. R. Lattimore, *Themes,* 183–184 § 47, B. Lier, *Philologus* 63 (1903) 460–461, H. Versnel, "Self-sacrifice, Compensation and the Anonymous God", in *Le sacrifice dans l'antiquité, Entr. Fond. Hardt* 27 (1981) 164, 175 (with bibliography in n. 2), U. Kaliwoda, "Die persönliche Religiosität Martials", *GB* 22 (1998) 202, especially note 19. For the term *invidia,* cf. E. Wistrand, "*Invidia.* Ein semasiologischer Beitrag", *Eranos* 44 (1946) 355–369, I. Odelstierna, "*Invidia, invidiosus,* and *invidiam facere*", *Uppsala Universitets Arsskrift* 10 (1949) 19 ff.

taciti regnator Averni: ie, Hades-Pluto, god of the underworld, to whom epitaphs frequently attribute responsibility for death; cf. R. Lattimore, *Themes,* 147–149 § 31. The phrase *regnator Averni* is otherwise only found in the late author Dracontius (cf. *Rom.* 10.446), in the same metrical position at the end of the hexameter. See also Stat. *Theb.* 3.146: *nigri pater... Averni,* 4.457: *rector Averni* (cf. 8.193–194), *Silv.* 5.1.259: *reges... tristis Averni, CLE* 1237.15: *dominator Averni.* For a similar display of benevolence on the part of Hades, cf. Ov. *Met.* 10.45–48. *Regnator* is an epithet frequently applied to gods (cf. *OLD s. v.* 1b); cf. 14.175.1: *regnator Olympi.* The term is used for emphasis; cf. Serv. *Aen.* 2.14: *'ductores' sonantius est quam 'duces', ut 'regnatorem Asiae'.* It is not found in Catullus, Lucretius, Persius, Propertius, Ovid, Lucan or Juvenal; twice in Plautus (cf. *Amph.* 45; *Men.* 410), once in Horace (cf. *Carm.* 3.30.12), eight times in Virgil, once in Valerius Flaccus (cf. 2.620) and twelve times in Statius. It is used four times by Martial (cf. 10.61.3, 11.6.2, 14.175.1).

taciti... Averni: silence is one of the characteristics of Virgil's underworld; cf. Verg. *Aen.* 6.265: *loca nocte tacentia late.* Cf. also Sen. *Med.* 740 (with Costa 137): *comprecor vulgus silentum,* Ov. *Met.* 10.30: *per... vastique silentia regni,* Stat. *Silv.* 2.4.8: *nunc aeterna silentia Lethes.* For the expression *taciti... Averni,* cf. Stat. *Silv.* 3.3.28–29: *silentis /... domini, Theb.* 12.645: *coetusque silentis Averni. Avernus,* originally the name of a deep lake near Puteoli, is the mythical entrance to the underworld. The name was then naturally applied to the nether regions as a whole; cf. Verg. *Aen.* 6.126: *facilis descensus Averno,* Ov. *Am.* 3.9.27, *Met.* 10.51, Stat. *Theb.* 11.588. It is commonly found at the end of a line; cf. Bömer[2] 29 *ad* Ov. *Met.* 10.51, Spaltenstein 401 *ad* Sil. 6.154.

ruptas... colus: *sic* Hensius Izaac Dolç Shackleton Bailey : raptas (from l. 11, *rapto*?) βγ *edd. praeter* Izaac Dolç Shackleton Bailey. Izaac, Dolç and Shackleton Bailey accept the conjecture by Hensius, and Heraeus considers it likely (cf. XLIII *a. l.*). Cf. R. Helm, *Lustrum* 1 (1956) 302. According to the *ThlL, colus* is not attested with *rapere* in the sense of *Parcarum labor ad fatum pertinens* (*ThlL* 3.1744.63–1745.24). See the use of *deprehendere* in Stat. *Theb.* 8.11–12: *ipsa / fatorum deprensa colus.* However, *rapere* is regularly used in reference to the final course of destiny; cf. Stat. *Theb.* 10.316: *nescius heu rapitur fatis,* Quint. 6 *praef.* 4: *acerbissimis rapta fatis* (*OLD s. v.* 5). See the similar use in Greek of ἁρπάζειν. Cf. *ad* 7.40.7. For Hensius' conjecture, cf. 7.96.4, 11.36.3–4: *veluti iam rupta sororum / fila,* Val. Fl. 6.644–645: *diva supremas / rumpit iniqua colus,* Stat. *Theb.* 8.13: *rumpebant stamina Parcae.* The *a / u* confusion is frequent in the mss. of Martial; cf. 10.48.13: gustus *T* : gastus β. *Colus sensu proprio* refers to one of the instruments used in spinning wool; cf. Aug. *Serm.* 37.9.13: *in lanificio duo instrumenta... , colum et fusum: in colo lana involuta est, quae filo ducenda et nenda transeat in fusum.* See also the description of the spinning of the *Parcae* in Catull. 64.311–319; especially ll. 311–314: *laeva colum molli lana retinebat amictum, / dextera tum leviter deducens fila supinis / formabat digitis, tum prono in pollice torquens* (on this passage, cf. E. Kraggerud, "The spinning Parcae in *Catullus 64, 313*", *SO* 68 [1993] 32–37). The term is often used metonymically for thread; cf. Sen. *Her. O.* 668:

quaelibet herbae tinxere colus. In poetry it is applied especially to the task of the Parcae, spinning the destiny of men, and then metaphorically to fate itself (cf. *ThlL* 3.1744.63). This is a poetic usage attested from Ovid onwards; cf. Ov. *Am.* 2.6.45–46 (with McKeown[2] 135): *septima lux venit non exhibitura sequentem, / et stabat vacuo iam tibi Parca colo.* Cf. Mart. 9.17.2, Stat. *Theb.* 3.241, 8.11–13. Both its gender and its declension are variable (cf. *ThlL* 3.1743.50). For the use of *colus* in the same context, to express enjoyment of a longer life than expected, see especially Val. Fl. 6.444–445: *recolit fessos aetate parentes / datque alias sine lege colus.*

Fatis: (*sic* Friedländer : fatis *edd.*) ie, the *Parcae*, responsible for spinning the destiny of men; cf. Hes. *Th.* 211: Νύξ δ' ἔτεκεν στυγερόν τε Μόρον καὶ Κῆρα μέλαιναν / καὶ Θάνατον, Catull. 64.321: *talia divino fuderunt carmine fata*, 64.383: *carmina divino cecinerunt pectore Parcae*, Cic. *ND* 3.44 (with Pease 1063): *dii habendi sunt Aether et Dies eorumque fratres et sorores... Fatum Senectus Mors.* Their power over the life of mortals is often even superior to the will of the gods; cf. *supra* and, for example, *Od.* 3.236, A. *Pr.* 517–518, Hdt. 1.91, Verg. *Aen.* 5.798, Ov. *Met.* 9.433–434, *Trist.* 5.3.17–18. Cf. Bömer[2] 318–319 *ad* Ov. *Met.* 2.305–306, Roscher 1.1444–1446 (R. Peter), *RE* 2047–2051 (Otto).

ll. 9–12 The poet addresses the recently-recovered man and invites him to enjoy and make the most of the life he was on the verge of losing. This is an example of the *carpe diem* commonplace, found as early as Homer (cf. *Od.* 24.618–619) and constantly recurring in Greek and Latin literature; cf. Alc. *frg.* 38a, Arch. *frg.* 13 West, E. *Alc.* 779–802, Hor. *Carm.* 1.11.7–8 (with Nisbet-Hubbard 141–142), *Carm.* 1.4, Pers. 5.153, Petron. 34.8. The topic is reiterated in Martial (cf. Citroni 62 *ad* 1.15). Cf. Sen. *Epist.* 91.16: *nemo altero fragilior est, nemo in crastinum sui certior.* Cf. especially T. Adamik, *AUB* 3 (1975) 59–60. The commonplace is also featured in epitaphs; cf. R. Lattimore, *Themes*, 78–82 § 10, A. González Ovies, "El Más Acá en los epitafios latinos", in *Actas del VIII Congreso Español de Estudios Clásicos* (Madrid 1994) 2.667–673. Cf. *CLE* 185: *Fortuna spondet multa multis, praestat nemini. / vive in dies et horas, nam proprium est nihil.* Cf. H. Bardon, "*Carpe diem*", *REA* 46 (1944) 345–355, P. Gilbert, "Horace et l' Égypte. Aux sources du *Carpe diem*", *Latomus* 5 (1946) 61–74, A. Traina, "Semántica del *Carpe diem*", *RFIC* 101 (1973) 5–21, R. M. Nielsen, R. H. Solomon, "Soracte and Sacred Space: Centuries of *carpe diem*", *Latomus* 47 (1988) 821–829, W. H. Race, *Classical Genres and English Poetry* (London 1988) 118–141, V. Cristóbal, "Horacio y el *carpe diem*", *Actas del Simposio Bimilenario de Horacio* (Salamanca 1995) 171–189.

quantas... querelas: a reference to the magnitude of the lamentation (cf. 1.82.9: *Tantae... querelae*), but also to the number of laments, with a meaning close to *quot*, as often in poetry; cf. Hor. *Carm.* 1.15.10 (with Nisbet-Hubbard 194 [with bibliography]), Prop. 1.5.10 (with Enk 58), Fedeli[2] 159 *a. l.* Cf. *OLD s. v.* 2d. This is a poetic usage for the expression of grief or

lamentation; cf. Hor. *Carm.* 3.11.52, Prop. 4.11.57, Ov. *Fast.* 5.224, Lucan. 7.630 (*OLD s. v.* 1c). *Querel(l)a* is an elevated term found in Martial eight times, always in this metrical position, the usual one in the hexameter; cf. occurrences in Catullus (four), Virgil (four; three in *Aen.*), Lucretius (nine), Lucan (eight), Valerius Flaccus (four), Statius (twenty-two; only four in Silv.), and Juvenal (three). It is attested only once in Plautus (*Cas.* 188) and not at all in Terence.

posteritate tua: a hapax in Martial and rare in poetry. It is found once in Lucan (8.608) and Propertius (3.1.34), twice in Juvenal (1.148, 8.62) and nine times in Ovid. Here in the sense of 'reputation of a person which endures after death' (cf. Cic. *Rab. Perd.* 29, Tac. *Hist.* 2.53.2), with the peculiarity in this case that this fame is enjoyed in life. For the idea of enjoying *posteritas* when still alive, cf. Plin. *Epist.* 2.1.2: *triginta annis gloriae suae supervixit; legit scripta de se carmina, legit historias et posteritati suae interfuit* (*ThlL* 10.2.198.40).

velut rapto: can most reasonably be taken as an absolute participial construction with the subject omitted, a frequent device even in classical prose in order to highlight the element represented by the ablative absolute. Cf. Bassols 1.154–155 § 137–139, H-Sz 140 § 85, 385 § 206, K-St 790 § 140. However, it is tempting to interpret, with Friedländer (cf. 498), that Martial is inviting one who has just been pulled back from death's door to live from day to day, without making plans for the future, pressing him to live as if he were doing so on what he had stolen (that is, *ex rapto*), as is proverbially the case with birds; in this sense, cf. Ov. *Met.* 11.291: *volucrem, rapto quae vivit,* Sen. *Epist.* 121.18: *avibus rapto viventibus.* It is also a feature of primitive peoples; cf. Verg. *Aen.* 7.748–749, Ov. *Trist.* 5.10.16 (with Luck 316), Sil. 2.502. This would then be an invitation to live a precarious existence; cf. Ov. *Met.* 1.114–115 (with Bömer^2 67): *vivitur ex rapto; non hospes ab hospite tutus, / non socer a genero, fratrum quoque gratia rara est.* See also Sall. *Hist.* 3.74, Liv. 7.25.13, Quint. 3.7.24.

fugitivaque gaudia: ie, *fugentia gaudia* with *fugitivus* having connotations close to *caducus, brevis.* This usage is rare except in the Christian authors; cf. *ThlL* 6.1.1495.63–73. The fleeting nature of the joys of life is a common topos in the *Greek Anthology*; cf. 9.259 (Bian.), 7.572 (Antiphil.), 7.402 (Antiphil.). Cf. Citroni 54 *ad* 1.12. For the peculiar metaphorical use of *fugitivus,* cf. 1.15.8 (with Citroni 65): *gaudia non remanent, sed fugitiva volant,* and 7.64.6: *fugitiva quies.* Cf. especially 1.15.11: *non est, crede mihi, sapientis dicere 'vivam': sera nimis vita est crastina: vive hodie* (cf. Sen. *Epist.* 45.12: *recognosce singulos, considera universos: nullius non vita spectat in crastinum*) and 2.90.4: *properat vivere nemo satis.* For the topos of the brevity of life, cf. Nisbet-Hubbard 141 *ad* Hor. *Carm.* 1.11.7, A. Otto, *Sprichwörter,* 375 § 1915, R. Tosi, *Dizionario,* 247 § 523. For the line-ending *gaudia carpe,* cf. Ov. *Ars* 3.661 (cf. A. Zingerle, *Martials Ovidstudien,* 22), Stat. *Theb.* 11.184. Cf. a mediaeval parallel in Fort. *Carm.* 4.10.1 (26.1): *fugitivaque gaudia mundi* (cf. M. Manitius, *Philologus* 49 [1890] 561).

perdiderit nullum... diem: according to the *carpe diem* topos, not to take advantage of time is to lose it; cf. Ter. *Andr.* 590–591: *unum quicquid, quod quidem erit bellissimum, / carpam et... hunc producam diem,* Ov. *Ars* 3.79–80: *nostra sine auxilio fugiunt bona: carpite florem / qui nisi carptus erit turpiter ipse cadet,* Pers. 5.151: *indulge genio, carpamus dulcia,* Mart. 4.58.3–4: *si sapis, utaris totis... diebus.* For the idea of not losing time, cf. 5.58.7–8: *hodie iam vivere... serum est / ille sapit ... quisquis vixit heri.* Cf. Sen. *Epist.* 101.10: *ideo propera, Lucili mi, vivere et singulos dies singulas vitas puta,* Petron. 99.1: *ego sic semper et ubique vixi, ut ultimam quamque lucem tamquam non redituram consumerem,* Plin. *Nat.* 14.22: *rapere se ita vitam praedicant, cum priorem diem cotidie perdant, immo vero et venientem.* Cf. also Isid. *Chron.* 256: *Huius etiam inter omnia fuit illud celebre dictum perdidisse diem, quo nihil boni fecerat.*

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Martial presents himself once more as defender of the poor against the rich, who either postpone present-giving while waiting for inspiration for the poems which will accompany the gifts (cf. 7.46) or else, as in this epigram, hold lavish banquets with numerous tables and servants for mere ostentation, a practice which the poet in his role of *castigator morum* condemns. He would undoubtedly have subscribed to the words which Ovid places in the mouth of Paris in *Epist.* 16.217–220.

Condemnation of excessive luxury is a recurring theme in Martial; cf. 1.37, 2.16, 5.79, 6.59, 6.84, 7.73, 8.48, 12.50. In this he coincides with the criticism levelled by Seneca, though without the additional moral reflexion; cf. Sen. *Epist.* 78.23:

> 'o infelicem aegrum!' quare?... quia non circa cenationem eius tumultus servorum est ipsos cum opsoniis focos transferentium? hoc enim iam luxuria commenta est: ne quis intepescat cibus, ne quid palato iam calloso parum ferveat, cenam culina prosequitur.

Using plain dishes at table, in accordance with the ritual customs of old (cf. Plin. *Nat.* 35.158), is, moreover, a reason for pride in poets who vaunt of living on little, in the context of the *vivere parvo* topos (cf. *ad* 7.27); cf. Tib. 1.1.37–40: *Adsitis, divi, neu vos e paupere mensa / dona nec e puris spernite fictilibus. / Ficitilia antiquus primum sibi fecit agrestis / pocula, de facili composuitque luto.*

The poem is divided into two parts: (1) ll. 1–3 Hyperbolic description of a ridiculous situation. (2) ll. 4–5 Reaction to this situation with gnomic conclusion.

The addressee is a generic one, encapsulated in the pejorative term *lauti.*

Bibliography: G. Friedrich, *Hermes* 45 (1910) 590, J. W. Spaeth, *CJ* 30 (1934/35) 358.

ll. 1–2 Having a large number of tables was an evident sign of wealth. According to Dion Cassius, Seneca owned five hundred (cf. D. C. 61.10.3). Cf. Mart. 9.22.1–5: *Credis ob haec me, Pastor, opes fortasse rogare / propter quae populus crassaque turba rogat, /... / ut Mauri Libycis centum stent dentibus orbes* (*orbes* = 'round tables'; cf. Iuv. 1.137 [with Courtney 113]). Likewise, a splendid troop of servants was another source of pride for the host (cf. Sen. *Dial.* 10.12.5: *Convivia me hercules horum non posuerim inter vacantia tempora, cum videam... qua celeritate signo dato glabri ad ministeria discurrant...*), and a large number of slaves was indicative of vast riches; cf. Mart. 9.22.4: *innumera compede* (= *servi*) *Tuscus ager,* Iuv. 3.141–142 (with Mayor 197): *quot pascit servos? quot possidet agri / iugera?* Finally, see also the description of the emperor's servants in Stat. *Silv.* 1.6.28–34.

trecentas: an indefinite number to indicate a large quantity; cf. Plaut. *Mil.* 250, Catull. 9.2, 11.18, 12.10 (with Thomson 241), 48.2, Verg. *Aen.* 8.716, Hor. *Carm.* 2.14.5, 3.4.79, *Sat.* 1.5.12, 2.3.116, Tib. 1.4.69, Sil. 7.56 (*OLD s. v.* 1b). Cf. E. Wölfflin, "*Sescenti, mille, centum, trecenti* als unbestimmte und runde Zahlen", *ALL* 9 (1896) 177–192, R. G. Kent, "Latin *Mille* and Certain Other Numerals", *TAPhA* 42 (1911) 69–89, H-Sz 211 § 113. Very frequent in Martial; cf. 2.1.1, 3.22.1, 3.93.1, 4.61.11, 9.19.1, 11.35.1, 12.70.7.

ministros: the name given to those in charge of serving the tables and filling the glasses; cf. Verg. *Aen.* 1.705: *totidemque pares aetate ministri / qui dapibus mensas onerent et pocula ponant,* Hor. *Carm.* 1.38.6, [Tib.] 3.6.57 (*ThlL* 8.1002.25–42, *OLD s. v.* 1a). Technically, the name for these slaves was *tricliniarii* (cf. J. Marquardt, *Privatleben,* 1.172 § 147). For the differences between *famulus, servus* and *minister,* cf. P. Watson, *CQ* 35 (1985) 434–436, and for the occurrences of *puer* and *minister,* cf. M. Garrido-Hory, in M. Moggi, G. Cordiano, eds., *Schiavi e dipendenti nell ambito dell οἶκος e della familia* (Pisa 1997) 307–327.

l. 3 Description of the banquet. See a similar description in Hor. *Sat.* 2.2.4–5: *Discite, non inter lances mensasque nitentis, / cum stupet insanis acies fulgoribus...* and also the description of the beginning of the battle between Lapithae and Centaurs in Ov. *Met.* 12.242–243: *vina dabant animos, et prima pocula pugna / missa volant fragilesque cadi curvique lebetes.* For the image, cf. Mart. 5.18.1–3.

gabatae: reference to some form of dish or tray on which the food was set out for serving on the table. These dishes were often decorated with precious materials. Not attested in Latin before Martial, where two examples are found, in this *locus* and in 11.31.18 (with Kay 141): *sic implet gabatas paropsidesque.* Formally, the term is taken from the Greek; cf. Gr. ζάβατος (cf. the Aeolic form of διαβατός), an adjective meaning 'easily crossed'. In *Gloss.* 4.136.30 it is glossed as *paropsis.* Cf. Isid. *Orig.* 20.4.10 (*ThlL* 6.2.1666.38). Cf. Kay 131 *ad* 11.27.5, W. Hilgers, *Lateinische Gefässnamen,* 170, Ernout-Meillet *s. v.* 265.

ll. 4–5 Conclusion of the epigram, in which Martial spurns lavish dinners. There is a certain parallelism of subject-matter with 7.27, where the poet rejects a boar which he cannot afford.

lauti: substantivized use of the unpoetic adjective *lautus,* which is not found in the elevated genres but is relatively frequent in Juvenal (eight times) and Martial (fourteen occurrences). It is habitually used to refer to dinner invitations or banquets; cf. Varro *Men.* 339: *dominum ... conviviii esse oportet non tam lautum quam sine sordibus.* It is often applied to people in an obviously ironic way; cf. Pers. 6.23 (with Kißel 798) and Cic. *Fam.* 7.14.1. The same substantivization in the masculine plural is found in Sen. *Epist.* 64.1: *qui erumpere ex lautorum culinis... solet,* 95.26: *quidquid apud lautos solet diem ducere,* Plin. *Nat.* 18.108. In Martial, cf. 13.7.2, 13.54.2 (*ThlL* 7.2.1054.19).

ambulante cena: a descriptive expression ridiculing the lavish dinners of the rich. *Ambulare* belongs to the *sermo familiaris.* It is very frequent in Plautus (forty-three occurrences; in contrast, only four in Terence) and Cicero (thirty-eight). In poetry, apart from Plautus, it is attested before Martial twice in Propertius, Ovid, and the *Priapea,* and five times in Horace (never in the *Odes*). It is not found in Virgil or Tibullus. Later, there is one example in Juvenal (cf. 6.305). Cf. *ThlL* 5.1.1870.74, V. Grassmann, *Epoden,* 61–62.

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Distich in which the poet offers a patron some modest gifts, explaining their usefulness. One of a number of epigrams dealing with the exchanging of presents between friends; cf. *ad* 7.3.

Martial satirizes a situation which was presumably frequent in his time, in which, using the excuse of taking food for medicinal purposes, one simply pandered to one's gluttony; cf. 2.40, 11.86.

He addresses Severus, a friend of the poet's, on whom cf. *ad* 7.34.

l. 1 Offer of gifts.

Parva... munuscula: cf. the same pleonastic expression in 5.84.7, 7.80.5, [Quint.] *Decl.* 13.13. See also Mart. 9.54.11. For the affectionate force of the diminutive *munusculum*, cf. Clausen 134 *ad* Verg. *Ecl.* 4.18. For the idea of offering the products of one's garden as presents, cf. Prop. 4.2.42, Calp. *Ecl.* 2.8, Plin. *Nat.* 14.7. Cf. also Mart. 3.58.39.

suburbani... horti: refers to his country house in Nomentum; cf. *ad* 7.31.6. Leisure villas in the country, typically owned by those of high social status (cf. Stat. *Silv.* 1.3), were often situated in the area around Rome; cf. Cic. *Q. fr.* 3.1.9: *munus fundi suburbani*, Hor. *Epist.* 1.7.75–76, Mart. 1.85.2: *suburbani... soli*, 10.58.9: *suburbani... agri*, 7.17.1–2, Stat. *Silv.* 4.4.7 (with Coleman 139): *suburbanis... hortis.* Cf. P. Grimal, *Les Jardins Romains* (Paris 1969) 162, J. V. D. Balsdon, *Life and Leisure*, 195–196, 206–207. For the phrase, cf. Curt. 4.1.19: *suburbanum hortum*, Stat. *Silv.* 4.4.7 (*supra*). As a general rule, *hortus* in the singular usually refers to a fruit- or vegetable-garden (cf. 11.18.12 [with Kay 108]), and in the plural to ornamental gardens (cf. 11.34.3 [with Kay 147]). Cf. *OLD s. v.* 1a and 2. On garden care, cf. Cato *Agr.* 1.7, Colum. 10. See K. D. White, *Roman Farming* (Ithaca 1970) 246.

l. 2 Explanation of the usefulness of the presents.

faucibus... tuis: in its proper sense of *pars superior gulae*, here as the source of the voice; cf. Verg. *Aen.* 2.774: *vox faucibus haesit*, Lucr. 4.528: *radit vox fauces saepe*, Plin. *Nat.* 29.42: *prodest... luteum (ovorum)... faucium scabritiae*, Mart. 11.86.1: *Leniat ut fauces medicus...* (*ThlL* 6.1.393.9–395.20, *OLD s. v.* 1c).

ova: a common gift between friends (cf. 7.31.1), here probably for medicinal purposes to soothe the vocal chords; cf. Plin. *Nat.* 29.42, Diosc. 2.29. For the medicinal powers of eggs, cf. Cato *Agr.* 71: (*bovi aegrotanti*) *dato... unum ovum gallinaceum crudum: integrum facito devoret* (*ThlL* 9.1203.25–51). However, in 11.86, eggs are not included in the list of remedies for a cough; cf. ll. 3–4: *mella dari nucleosque iubet dulcesque placentas / et quidquid*

pueros non sinit esse truces. Eggs also have aphrodisiac properties; cf. Ov. *Ars* 2.423 (with Pianezzola 316).

gulae: Martial plays with the basic meaning, 'throat' (cf. *ThlL* 6.2.2354.83–2355.54), and its extended sense, 'gluttony' (cf. *ThlL* 6.2.2356.8–2357.11), so that although at first sight the poet is handing over products from his country property for medicinal purposes, he is actually humorously censuring the recipient's gluttony. For the frequent use of *gula* with connotations of gluttony, cf. Sen. *Epist.* 89.22: *quorum profunda et insatiabilis gula hinc maria scrutatur, hinc terras,* Mart. 5.70.5: *o quanta est gula, centiens comesse!* Cf. Mayor 259 *ad* Iuv. 5.94.

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Description (ἔκφρασις) of the fountain in Stella's house, on which cf. *ad* 7.15.

The poem represents a literary game with mythological elements to entertain and praise one of the poet's patrons, Arruntius Stella. Martial lauds the good taste of his patron by praising the beauty of his possessions, using myth to do so. Having recourse to a myth or a legend to praise patrons, a device P. Laurens terms 'légende corrigée' (cf. *REL* 43 [1965] 330), is common in Greek epigram (cf. *AP* 9.248 [Boeth.], 9.266 [Antip.], 9.517 [Antip. Thess.]) and in Martial; cf. 1.36 (with Citroni 119–120), 8.50(51).9–16, 9.65, 9.103. Cf. V. F. Corsaro, *Sic. gymn.* 26 (1973) 191–193.

The poem has a two-part structure: (1) ll. 1–4 Description of the fountain addressed. (2) ll. 5–8 Rhetorical questions with mythological *exemplum* and closing joke.

Martial directly addresses the fountain in the garden of Violentilla.

ll. 1–4 Description of the fountain, a literary topos (cf. *ad* 7.15). For the beginning, cf. especially 6.47.1: *Nympha... quae...*

dominae: ie, *mulieris illustris.* Cf. Hor. *Carm.* 2.12.13, Mart. 12.31.7, Plin. *Nat.* 33.40, Iuv. 6.323, Plin. *Epist.* 7.24.7 (*ThlL* 5.1.1938.28). It is a regular form of address for a woman; cf. J. Svennung, *Anredeformen. Vergleichende Forschungen zur indirekten Anrede in der dritten Person und zum Nominativ für den Vokativ* (Lund / Wiesbaden 1958) 340–343, J. Marquardt, *Privatleben,* 59. Note the similar use of δέσποινα, attested as early as *Od.* 3.403, 7.347, 14.127. Martial uses the same epithet when addressing Violentilla in 6.21.3 (with Friedländer 439, Grewing 179–180) and 6.86.1 (with Friedländer 469).

regina loci: *regina,* literally *regis uxor,* is used as an encomiastic epithet for any rich and noble lady from Plautus on; cf. Plaut. *Truc.* 531, Ter. *Eun.* 168, Hor. *Epist.* 1.17.43 (Forcellini 5.141 § 6). In several epigrams, Martial shows that patrons appreciated being referred to by this term or its masculine equivalent, *rex,* while its use was somewhat denigrating for clients; cf. 1.112, 2.18, 2.68, 3.7, 3.5, 5.19.4, 10.10, 10.96.13, 12.60.14. For its use as an epithet of a potential female benefactor, cf. 10.64.1: *regina... Polla* (cf. P. White, *HSPh* 79 [1975] 284–285). Note the anadiplosis by means of synonyms (cf. H. Lausberg, *Elementos,* 125 § 250). For the expression, cf. 9.58.1: *Nympha sacri regina lacus, cui grata Sabino.*

gloria... deliciumque: in apposition to *fons,* although with deliberate ambiguity the phrase could equally refer to Ianthis. *Delicium* is rarer than its feminine synonym, *delicia,* and in Martial is also found in 1.7.1 (with Citroni 41) and 13.99(98).1. It is attested from *Copa* and Seneca; cf. Sen. *Epist.* 12.3: *populus, etiam delicium meum factus est? Copa* 26, Phaedr. 4.1.8, *CIL* 6.5163,

and Christian authors. It is only here found in the sense of *res dilecta*; cf. *ThlL* 5.1.450.25. Cf. *ad* 7.14.2.

conspicuae... domus: a combination not found elsewhere; cf. [Tib.] 3.3.4 (with Navarro Antolín 200–201): *insignis clara conspicuusque domo*, Hor. *Carm.* 2.12.8: *fulgens... domus* (*ThlL* 5.1.1966.65). *Domus* could either refer to 'lineage', taking the construction in apposition to Ianthis, or else have the more physical sense of 'palace'. *Conspicuus* would appear to suggest the latter. The ambiguity is by no means fortuitous (cf. the same play in [Tib.] 3.3.4 and 4.92). *Conspicuus* in the extended encomiastic sense of *insigne, illustre, dignum quod conspiciatur*; cf. *ThlL* 4.498.83. It is only attested from the Augustan period, with the exception of a fragment of the orator Helvius Mancia (1st c. BC) in Val. Max. 6.2.8. It is infrequent in poetry except in Ovid, where there are seventeen occurrences (cf. Bömer^{2} 130 *ad* Ov. *Met.* 8.373). Among the other Augustan poets, it is only found once in Horace (cf. *Carm.* 3.16.19) and Lygdamus (cf. [Tib.] 3.3.4). In Martial, twice (cf. *Epigr.* 2.5).

tot niveis... ministris: cf. l. 4: *Ganymedeo... choro*, and l. 8: *tam multi... Hylae.* The reference is to a set of statues surrounding the fountain in the garden of Stella and Violentilla; cf. *ad* 7.15. *Niveus*, ie, *candidus*, suggesting colour rather than climate, in reference to the whitish colour of the sculptures decorating the fountain. For this metaphorical use, cf. Ov. *Fast.* 1.637, 4.789, Ov. *Rem.* 257 (with Henderson 74), Iuv. 3.68 (with Courtney 239) (*OLD s. v.* 2a, Forcellini 4.277 § 3). This poetic adjective is a favourite of Ovid's, with forty-seven occurrences (cf. McKeown^{2} 18–19 *ad* Ov. *Am.* 2.1.24). The term *minister* in its proper sense was applied to the servants in charge of pouring out the wine at banquets (cf. *ad* 7.48.2), while here it is used in reference to the statues set round the fountain, reflecting the idea that they have the task of serving and keeping guard over its water. It is frequently applied to Ganymedes, Jupiter's *minister*; cf. 2.39.1, 11.104.19, Val. Fl. 2.417. Cf. *ad* 7.48.2.

Ganymedeo... choro: cf. Stat. *Silv.* 1.6.34: *Idaeos... ministros.* The epithet is an adjective derived from the proper name of Jupiter's wine-pourer, *Ganymedes*, the *puer delicatus* par excellence. It is attested as an adjective in *Laus Pis.* 153, and in another two instances in Martial; cf. 8.39.4, 9.16.6. According to legend, Zeus carried him to heaven to become his cup-bearer; cf., *Il.* 5.266, 20.232, 22.230–235, *h. Ven.* 202, Ibyc. *frg.* 289, Thgn. 1345–1346 (*infra*), Pi. *O.* 1.44, 10.105, E. *Cyc.* 582, *Or.* 1391, Pl. *Phdr.* 255c, *Lg.* 636c, A. R. 3.115, Theoc. 12.35. It is not until the archaic Greek lyric poets that he becomes a symbol of homoerotic relationships between mortals; cf. Thgn. 1345–1346: παιδοφιλεῖν δέ τι τερπνόν, ἐπεί ποτε καὶ Γανυμήδους | ἤρατο καὶ Κρονίδης (first reference to an erotic relationship between Zeus and Ganymedes). Cf. T. S. W. Lewis, "The Brothers of Ganymede", *Salmagundi* 58–59 (1982–83) 147–165. His relation with Jupiter became the model for the sexual relationship between cup-bearer and master; cf. Sen. *Epist.* 47.7, Luc. *DDeor.* 10. He is often compared with cup-bearers, in particular effemi-

nate ones; cf. 2.43.14, 8.39.4, 8.46.5, 9.16.6, 9.22.12, 9.73.6, Iuv. 5.59, 9.47, 13.42. Cf. R. Hofmann, *Wiss. Zeitschr. der Karl-Marx Univ. Leipzig* 6 (1956/7) 441, P. C. Mayo, *Amor spiritualis et carnalis: Aspects of the Myth of Ganymede in Art* (New York University 1967), H. Sichtermann, *Ganymed. Mythos und Gestalt in der antiken Kunst* (Berlin 1952), *RE* 7.1.738–739 (Friedländer), *s. u. Ganymedes*, G. Kempter, *Ganymed. Studien zur Typologie, Ikonographie und Ikonologie* (Cologne / Vienna 1980), *LIMC* 4.1.154–169 (H. Sichtermann), J. D. Reid, *Classical Mythology in the Arts 1300–1990s.* (Oxford: Univ. Press., 1993) 1.452–457. For *Ganymedes* as a topos in Martial, cf. V. F. Corsaro, *Sic. gymn.* 26 (1973) 179–180. *Chorus* here in its extended sense of 'group', 'band'; cf. *ThlL* 3.1025.31. It is a term adapted from the Greek (χορός) and poetic in tone. For examples in prose, cf., for instance, Plin. *Epist.* 7.17.3 (*ThlL* 3.1022.50–52).

luceat: the verb's basic meaning is *fulgere, nitere, splendere* (*ThlL* 7.2.1693.6). Ovid is the first to apply it metaphorically to water; cf. Ov. *Met.* 4.297–298: *stagnum lucentis ad imum / usque solum lymphae.* See also Calp. *Ecl.* 5.55, Sil. 7.259, Stat. *Theb.* 9.365, *Silv.* 3.2.11 (*ThlL* 7.2.1694.29).

unda: ie, *aqua*, a common metonym in poetry; cf. *ad* 7.15.1.

ll. 5–8 *Cumulatio* of rhetorical questions.

quid facit... ?: ie, *quid prodest*, a semantic derivation of *facere* frequent in poetry (cf. Catull. 66.47, Ov. *Am.* 2.9.36, *Trist.* 3.8.23, Pers. 2.69, Iuv. 2.166, 8.1, 9.34) and in silver prose (cf. Sen. *Epist.* 36.8, Quint. 2.21.1, 6.4.8, 10.7.4). The expression is frequent in Martial; cf. 1.58.2 (with Citroni 197–198), 2.16.2, 3.75.3, 6.40.4, 14.25.1 (*ThlL* 6.1.102.69–76).

Alcides: antonomasia (cf. Quint. 8.6.29–30, H. Lausberg, *Elementos*, 107–109 § 202–207), by which an epithet is used in place of a proper name; cf. 2.14.6, 4.32.1, 11.43.5–8, 14.178.2. Alcides (Gr. Ἀλκείδης) is an epithet of Hercules, derived from Alceus (Gr. Ἀλκαῖος), father of Amphytrion who was in turn the putative father of Hercules (cf. E. *Her.* 2–3 [cf. G. W. Bond, *Euripides. Heracles* (Oxford 1981) 64]). The commentator Servius proposes a different etymology; cf. *ad* Verg. *Aen.* 6.392: *Alciden volunt quidam ἀπὸ τῆς ἀλκῆς dictum.* It is first found in Call. *Dian.* 145: καρτερὸν Ἀλκείδην. Cf. also, for example, Mosch. 3.117: ὡς πάρος Ἀλκείδας. Cf. H. Usener, "Göttliche Synonymen", *RhM* 53 (1898) 337, n. 3 (= *Kleine Schriften* [Osnabruck 1965²] 4.267, n. 14). In Latin, it is first attested in Verg. *Ecl.* 7.61 (with Clausen 231): *Populus Alcidae gratissima.* Later, cf. Verg. *Aen.* 6.123 (with Norden 160), 8.203, 10.320, Hor. *Carm.* 1.12.25, Ov. *Epist.* 9.75. Cf. D. R. Shackleton Bailey, *Propertiana*, 260. It is only found in poetry and the scholiasts; cf. *ThlL* 1.1515.67–73, *ad* 7.15.3.

vicina tibi: *vicinus* is constructed with the dative when functioning as an adjective; cf. K-St 2.1.316 § 76. In Martial, cf. 1.86.12–13, 1.114.1, 4.18.1, 6.44.9, 9.18.6, 10.58.10, 11.34.3, 13.15.1. Cf. also 12.44.2.

antra: in the looser sense of *sedes sacrata*, cf. Prop. 4.1.103, Ov. *Met.* 3.14, Lucan. 5.95 (*ThlL* 2.192.12–22). *Antrum* is a poetic term adapted from the

Greek (ἄντρον). It is first found in Latin in Verg. *Ecl.* 1.75–76: *non ego uos posthac uiridi proiectus in antro / dumosa pendere procul de rupe uidebo.* Not in prose prior to Petronius (cf. 120.92). In Martial, cf. 4.57.2, 5.65.6, 6.47.3, 10.35.14, 12.11.3 and 13.60.1. For the expression *tenere antra,* cf. Ov. *Met.* 14.514–516, Sil. 13.401, Val. Fl. 3.49.

Numquid: on the use of *numquid* in Martial as an influence of the *sermo familiaris,* cf. Citroni 114 *ad* 1.34.9, H-Sz 463 § 248.

notos... amores: an Ovidian expression; cf. *Am.* 3.2.4, *Epist.* 18.40, *Fast.* 6.737.

tam multi: ie, *tot* (cf. l. 3). A frequent pleonastic periphrasis: cf. Cic. *Tusc.* 2.46: *a tam multis... tot locis,* Verg. *Georg.* 1.505–506: *tot bella per orbem, / tam multae scelerum facies,* Prop. 1.4.1: *tam multas laudando... puellas,* 2.20.27, 3.22.1 (*ThlL* 8.1614.56–64).

pariter: frequently associated with adjectives or numerical pronouns indicating a large number. With *multus,* cf. Quint. 5.7.5, Apul. *Mun.* 27 (*ThlL* 10.1.283.38).

Hylae: cf. *ad* 7.15.

51

Martial comments ironically on the excessive zeal of some admirers in making his epigrams better known, which leads them to indulge in interminable *recitationes*, censuring at the same time the hypocrisy of those who are ashamed to buy his work with the threat of just such a never-ending *recitatio*.

Once again, Martial presents a picture of daily life in imperial Rome. On this occasion he criticizes the tedium of a *recitatio* during dinner. Such readings properly took place after dinner itself, during the *comissatio*, the time after the banquet devoted to drinking wine, equivalent to the Greek συμποσίον. It is a custom already attested in Homer (cf. *Od.* 8) and evident throughout antiquity (cf. Theoc. 7.72–89, 15.96–149, *AP* 5.138 [Dioscorid.] [with Galán Vioque 140–148]). Not for nothing was poetry a very important subject in Athenian education (cf. Pl. *Prt.* 325a–326b, *Lg.* 654a, Ar. *Nu.* 961, 1353–1390, Isoc. *Antid.* 266–268). The practice of such readings was apparently introduced to Rome by the historian Asinius Pollio (cf. Sen. *Contr.* 4 *praef.* 2: *Pollio Asinius numquam admissa multitudine declamavit; nec illi ambitio in studiis defuit; primus enim omnium Romanorum advocatis hominibus scripta sua recitavit*, Isid. *Orig.* 6.52), and became a regular feature of Roman literary life in the 1st c. AD; cf. Hor. *Epist.* 2.1.110, Pers. 1.30-31, Iuv. 7.36–47, 6.434–440, 11.180–181, Plin. *Epist.* 1.13 (with Sherwin-White 115–116), 1.15.2, 3.1.9, 3.5.11, 8.1.2, 9.17.3, Suet. *Aug.* 78, Petron. 55–59, 68.4–5. In Martial, cf. 3.45, 3.50, 5.78.25 (with Howell² 160), 9.89, 11.52. Cf. especially *AP* 11.10 (Lucill.):

> Τὸν τοῦ δειπναρίου νόμον οἴδατε· σήμερον ὑμᾶς,
> Αὖλε, καλῶ καινοῖς δόγμασι συμποσίου.
> οὐ μελοποιὸς ἐρεῖ κατακείμενος· οὔτε παρέξεις
> οὔθ᾽ ἕξεις αὐτὸς πράγματα γραμματικά.

Cf. *RE* 1a.435–446 (Funaioli), Mayor 173–182 *ad* Iuv. 3.9, J. Guillén, *Urbs Roma*, 2.274–281.

The tediousness of poetry readings at dinner is a recurring theme in Martial; cf. 3.44.10–16 (where the recital is never-ending), 3.45, 3.50, 9.33, 11.52. On another incorrigible reciter, cf. 4.80. Among the satirists, cf. Hor. *Sat.* 1.4.23 and 73, Pers. 1 *passim*. Often an unbearable *recitatio* was endured for the sake of the meal; cf. Sen. *Epist.* 95.2: *recitator historiam ingentem attulit… et magna parte perlecta 'desinam' inquit 'si vultis'. Acclamatur, 'recita, recita' ab his qui illum obmutescere ilico volunt*, Petron. 10: *quid ego,… , facere debui, cum fame morerer? an videlicet audirem sententias ?… multo me turpior es tu hercule, qui ut foris cenares poetam laudasti.* See especially Mart. 6.48: *Quod tam grande sophos clamat tibi turba togata, / non tu, Pomponi, cena diserta tua est.*

In this epigram and the following one, Martial alludes to the same *fautor* of his poems, Pompeius Auctus, an expert lawyer and connoisseur and incorrigible reciter of his poems, mentioned here for the first time. In a friendly tone he asks him to be more restrained when disseminating his epigrams among his acquaintances. On Martial's concern about the proper dissemination of his work, see 7.52 and 7.68 (*infra*), and note the mention of another *causidicus* favourable to the poet in 7.72. For the technique of arranging in a series the epigrams addressed to the same person, termed by W. Burnikel 'namentlichen Anknüpfung' (cf. *Witzepigramms*, 92), cf. 7.14–15, 9.52–53, 11.9–10.

Apart from here and in 7.52, Martial also refers to an Auctus in 9.21 and 12.13, although it is probably not the same person, since in the last two epigrams there is no reference to literary matters, as here, but to a more pragmatic individual, as indicated by Shackleton Bailey (cf. *Index nominum*, 518 *s. v. Pompeius, Auctus*).

In this first epigram he recommends to a common friend, Urbicus, whom he criticizes for being hypocritical about wanting to enjoy his poetry but being too shy to buy it, that he should seek out Auctus and put up with his interminable readings; on the same theme, see 12.2(3), where Martial recommends that his book go in search of Stella, who will see to it that it is properly distributed in the Urbs. See especially ll. 15–16: *ille* (*Stella*) *dabit populo patribusque equitique legendum / nec nimium siccis perleget ipse genis.*

There is a three-part structure: (1) ll. 1–6 Introduction of the *causidicus fautor.* (2) ll. 7–10 Hyperbolic explanation of the great devotion he feels towards Martial's work. (3) ll. 11–14 Final advice and warning of an interminable *recitatio.*

The poet addresses a certain Urbicus, an unknown character whom he also counsels in 11.55. He should not be identified with the *Urbicus puer* of 7.96.1. The name is, in any case, a common one; cf. I. Kajanto, *Cognomina*, 311.

ll. 1–3 Martial criticizes the hypocritical attitude of a reader who is too ashamed to buy his work but derives pleasure from it; cf. 4.49.9–10: *illa tamen laudant omnes, mirantur, adorant. / Confiteor: laudant illa, sed ista legunt.* For the same idea, cf. Hor. *Epist.* 1.19.35–36: *scire velis mea cur ingratus opuscula lector / laudet ametque domi, premat extra limen iniquus.* See, finally, 4.72, where the author also addresses an individual who is reluctant to spend money on the poet's work but wants the author to make him a present of it. On this particular occasion Martial sends him straight to the bookseller.

et... tamen: use of the copulative conjunction *et* with contrastive force, equivalent to the adversative *sed,* here reinforced by *tamen.* However, its independent contrastive use is a device which is by no means alien to the Latin poets from Virgil on; cf. *Georg.* 2.80, *Aen.* 2.705 (*ThlL* 6.895.53–58, 872.71–76). Cf. H-Sz 481 § 256.

lasciva... carmina: Martial boasts about the lascivious nature of his poems, as in 11.16. For the phrase, cf. Ov. *Trist.* 5.1.15, Quint. 9.4.108 (*ThlL* 7.2.985.77). Cf. *ad* 7.17.4.

Pompeium... Auctum: cf. *ad* 7.52. Note the abrupt separation of *nomen* and *cognomen*; cf. 7.97.1–2.

et... forsitan: parenthetic statement, characteristic of the language of comedy, in which Martial colloquially addresses his book. Cf. 1.64.1, and also 6.32.2 (with Grewing 236): *forsitan et.* The copulative conjunction *et* introducing explanatory parentheses is attested from Cicero on; cf. *Tusc.* 5.63. In poetry, from Lucretius; cf. 4.1174 (*ThlL* 5.2.892.77). Cf. H-Sz 472–473 § 253, K-St 2.2, 5 § 151, J. B. Hofmann, *Latín familiar,* 159–162 § 100, M. von Albrecht, *Parenthese,* 54–56. *Forsitan* and *forsan* are poetic adverbs in contrast with the more prosaic *fortasse*; cf. *Gramm.* 5.66.30: *'forsitan' 'fortasse' 'forte' et 'forsan' totum unum est, sed 'forte' 'forsan' et 'forsitan' poeticum est, 'fortasse' prosae.* However, in the lesser poetic genres *fortasse* plays an equivalent role. Cf. B. Axelson, *Unpoetische W.,* 32, especially 11. *Forsitan* with the indicative is first found in Lucretius; cf. 5.104–105: *dictis dabit ipsa fidem res / forsitan.* This use is poetic until Livy (cf. *praef.* 12; cf. Tib. 1.10.13, Prop. 2.9.22 and 54) and is especially frequent in Ovid; cf. *Am.* 1.6.45, 3.6.10, *Epist.* 2.14, 2.104, 9.131 (with Casali 178) (*ThlL* 6.1139.28). Cf. H-Sz 335 § 185, K-St 2.1.810–811 § 147, *ad* 7.68.2.

ll. 4–6 Indication of the place where the addressee can find the patron recommended to him, with a description of his professional status as *causidicus iuris peritus.* For the indication of place, cf. 1.2, where the poet directs someone interested in his poetry to the bookseller from whom he should purchase it. Descriptions of places are frequent in Martial, especially when he is addressing his own book personified; cf. 1.70.3–12, 10.20(19).4–11. Cf. M. Citroni, *DArch* 2 (1968) 259–301. In this passage we follow the punctuation of Duff, except in the concluding colon of l. 5.

prima: there are two possible interpretations: (1) in absolute position as an indication of time, with *hora* understood; cf. 10.70.8: *nunc me prima sibi, nunc sibi quinta rapit.* Cf. also 4.8.1 and especially l. 11: *a decima.* For legal activity from the early hours of the morning, cf. Hor. *Sat.* 1.6.113–114: *vespertinumque pererro / saepe forum,* Sen. *Dial.* 4.7.3: *haec tot milia ad forum prima luce properantia.* (2) As an indication of place, referring to *prima pars templi adeuntibus*; cf. *OLD s. v.* 10b. The expression is Ovidian; cf. Ov. *Met.* 5.284 (with Bömer[2] 294): *primas... aedes, Fast.* 6.302: *in primis... aedibus.* Cf. Mart. 2.17.1: *Tonstrix Suburae faucibus sedet primis.* See also Ter. *Haut.* 902: *ultimis... in aedibus,* Cic. *Ver.* 2.1.51 (*ThlL* 1.909.68).

Ultoris... Martis in aede: the temple of Mars Ultor was built in the Forum on the orders of the emperor Augustus in the year 20 BC and inaugurated in 2 BC. Deposited therein were the standards lost by Crassus and Mark Antony and recovered from the Parthians by Augustus; cf. Ov. *Fast.* 5.561, Tac. *Ann.* 2.64. It was used in particular for *publica iudicia et sortitiones iudicum*; cf. Suet.

Aug. 29.1, *Claud.* 13, *CIL* 6.8709. Cf. Platner-Ashby, *Topographical Dictionary*, 220–221, J. Guillén, *Urbs Roma*, 1.41, M. Siebler, *Studien zum augustischen Mars Ultor* (München 1998). For the use of *aedes* in place of *templum*, cf. H. Jordan, "Über die Ausdrücke *aedes, templum, fanum, delubrum*", *Hermes* 14 (1879) 567–583.

iure madens: ie, *iure imbutus*, with *madere* in the figurative sense of 'to be soaked in' + ablative. For the most part the use is rare in Latin literature, but comparatively frequent in Martial, who uses it in 1.39.3, 4.14.12 and 7.69.2. Cf. Lucr. 4.792: *arte madent simulacra*, Hor. *Carm.* 3.21.9–10: *quamquam Socraticis madet / sermonibus*, Prop. 4.4.76: *cum pagana madent fercula divitiis*, Tib. 2.4.12: *omnia nunc tristi tempora felle madent* (*ThlL* 8.34.78–35.10, *OLD s. v.* 5). See a similar description of a *causidicus* in Hor. *Sat.* 1.1.9: *iuris legumque peritus*. There is punning here with *ius*, a sauce or condiment used in cooking from the time of Plautus and not found in the loftier styles; cf. Plaut. *Pers.* 95: *tum nisi cremore crassost ius collyricum* (*ThlL* 7.2.705.1). The same word-play can be seen in, for example, Plaut. *Cist.* 472: *similest ius iurandum amantum quasi ius confusicium*, Varro *Rust.* 3.17.4: *hos piscis nemo cocus in ius vocare audet* (*ThlL* 7.2.705.66). Cf. E. Gowers, *Loaded Table*, 261.

varioque togae limatus in usu: ie, 'experienced in trials as a result of continual contact'. Frequent and constant contact with the forum hyperbolically makes even the statues standing there expert in law; cf. Plin. *Epist.* 7.183, Mart. 2.64.7–8, Iuv. 1.128. *Limare* is used of arms sharpened for combat; cf. Plin. *Nat.* 8.71: *cornu ad saxa limato praeparat se pugnae* (*rhinoceros*). It is applied figuratively, with the same meaning, to the process of perfecting texts for publication in extremely polished style; cf. Cic. *Luc.* 66: *rationes has latiore specie non ad tenue limatas*, *Brut.* 93: *limatius dicendi... genus*, Ov. *Pont.* 4.6.36–37: *linguae tela... tuae / quae tibi tam tenui cura limantur.* In the same sense as here, in reference to the experience gained by constant contact, cf. Cic. *de Orat.* 1.180: *homo... oratione maxime limatus*, Quint. 12.10.17: *Attici limati.* The verb is rare in poetry; cf. Hor. *Sat.* 1.10.64–66, *Epist.* 1.14.38, Ov. *Pont.* 4.6.37. In Martial, cf. also 6.64.16 (with Grewing 418). *Usus* in the pregnant sense of *frequens usus*, here almost *cotidie*; cf. *OLD s. v.* 9a. The use of the toga was obligatory for *causidici* in court proceedings; cf. Suet. *Aug.* 40.5. It is often used metonymically for legal activity; cf. Liv. 22.26.2: *ut primum... toga... et forum placuere*, Tac. *Ann.* 1.12: *quae... in toga per tot annos egregie fecisset* (*OLD s. v.* 4a, Forcellini 6.110 § 30).

ll. 7–10

tenet: in the pregnant sense of 'to hold in the memory'; cf. 4.37.7. This usage is already found in the early period; cf. Plaut. *Poen.* 578: *iam tenes praecepta in corde?* Prop. 3.6.7–8: *nunc mihi, si qua tenes, ... dicere... / incipe* (*OLD s. v.* 24). For the idea of important individuals memorizing Martial's poetry as proof of their acceptance by Rome's élite, cf. 6.64.8–15, 7.52.

absentes... libellos: cf. Gell. 20.10.4: *tum ego hos versus ex octavo annali absentes dixi.*

cantatque: with the meaning of *recitare* this is a poetic use not found in prose except in Pliny (cf. *Epist.* 4.19.4, 7.4.9). It is attested from Horace (cf. *Sat.* 1.2.107: *cantat et adponit,* 1.10.19: *nil praeter Calvum et doctus cantare Catullum*) and Ovid (cf. *Ars* 3.345). Later, cf. Iuv. 7.153. In Martial, cf. 5.16.3, 6.60(61).1, 7.88.5, 11.3.5 (*ThlL* 3.290.21–34). Cf. l. 13 *sonabit,* in the sense of 'emit a sound'.

chartis... meis: poetic term (Gr. χάϱτης) not attested in epic poetry. *Sensu proprio* it alludes to the papyrus roll on which the Romans, and previously the Greeks, used to write (cf. E. G. Turner, *Greek Papyri: An Introduction* [Oxford 1968] 4). As a synonym of *carmen,* cf. Lucr. 3.10, *Culex* 24, *Ciris* 62 (with Lyne 128), Hor. *Sat.* 1.4.101, *Epist.* 2.1.35, *Carm.* 4.8.21, Ov. *Ars* 2.746 (with Janka 512) (*ThlL* 3.998.46).

poterat scripsisse videri: cf. 8.18.3–4: *sed tibi tantus inest veteris respectus amici / carior ut mea sit quam tua fama tibi.* An expression of praise, since the normal practice was to try to take advantage of the poems of others, passing them off as one's own; cf. Citroni 96–97 *ad* 1.29 and cf. 1.72.1–2: *Nostris versibus esse te poetam / Fidentine, putas cupisque credi?* 7.77.2: *non faciam: nam vis vendere, non legere.*

poterat: imperfect indicative implying unreality; cf. H-Sz 327–328 § 183.

famae... favere meae: *favere* in the active sense of 'to favour', 'to promote', with the object expressed in the dative; cf. Hor. *Epist.* 2.1.88: *ingeniis non ille favet plauditque sepultis,* Ov. *Met.* 3.388: *verbis favet ipsa suis, Epist.* 17.127: *sed nihil infirmo, faveo quoque laudibus istis,* Sen. *Phaed.* 269: *fama vix vero favet* (*ThlL* 6.375.22, *OLD s. v.* 2b). Cf. K-St 2.1.312 § 76.

ll. 11–14 Final recommendation.

a decima: ie, *a decima hora,* with omission of the noun; cf. *Rhet. Her.* 4.51.64: *huc decima venitote,* Colum. 11.2.55: *in tertiam et a decima,* Mart. 10.70.13 (*ThlL* 5.1.173.13–14). It is a suitable hour for a late dinner (cf. 1.108.9, 3.36.5, 10.70.13, *Rhet. Her.* 4.51.64 [*supra*]) and an auspicious time for the peace and quiet required for reading; cf. 4.8.7: *hora libellorum decima est... meorum.* The most usual time for supper was nine o'clock; cf. Cic. *Fam.* 9.26: *accubueram hora nona,* Hor. *Epist.* 1.7.71: *post nonam,* Mart. 4.8.6. Cf. J. Marquardt, *Privatleben,* 1.297–298, J. V. D. Balsdon, *Life and Leisure,* 33. For the phrase *decima hora* without omission of the noun, cf. Cic. *Att.* 2.12.4, Sen. *Dial.* 9.17.7, Mart. 1.108.1, 3.36.6, 4.8.7, 11.79.1 (*ThlL* 5.1.172.6–11).

neque enim: from Tibullus onwards the use of *nec* became general both before a consonant (specific use) and before a vowel, except in the phrase *neque enim* (cf. D. O. Ross, *Style,* 40). In Martial, apart from this expression (four cases), there is only one occurrence of *neque* + vowel (the normal sequence in Virgil and the early poets; cf. B. Axelson, *Unpoetische W.,* 116); cf. 14.94.2: *neque ardenti.* Cf. *ad* 7.14.8. *Neque enim* introducing a parenthesis is very frequent; cf. Verg. *Aen.* 1.198: *O socii (neque enim ignari sumus ante malorum).* Cf. M. von Albrecht, *Parenthese,* 58. *Enim* is an early prosaic term, avoided by the elegiac poets but present in epic and satire; cf. B. Axelson,

Unpoetische W., 122–123, D. O. Ross, *Style*, 74–76. In Martial, eighteen times. For its very frequent use in parentheses, both in prose from Cicero and in poetry from Virgil, cf. H-Sz 472 § 253, *ThlL* 5.2.578.50–582.20.

cenula parva: expressive pleonasm; cf. 5.78.22: *parva est cenula.* The diminutive *cenula* is generally only found in literary texts close to popular speech. In prose, cf. Cic. *Tusc.* 5.91, *Fam.* 9.24.2, Petron. 90.111, Suet. *Claud.* 21, Gell. 7.13.2 and five times in the *Metamorphoses* of Apuleius. In poetry, only in Martial and Juvenal; cf. 5.78.22, 10.48.13, Iuv. 3.167 (*ThlL* 3.845.71).

duos: poetry readings used to be held with a small circle of close friends (cf. Plin. *Epist.* 3.18.4, 5.3.11, 8.21.3), but there is also evidence of them taking place in front of large audiences; cf. Plin. *Epist.* 5.3.11: *quasi populum in auditorium... advocarim,* Tac. *Dial.* 9.3: *domum mutuatur et auditorium exstruit et subsellia conducit et libellos dispergit.* Cf. Sherwin-White 116 *ad* Plin. *Epist.* 1.13.4.

ll. 13–14 Note the *redditio* (cf. H. Lausberg, *Elementos*, 130–131 § 261–263) which serves as a vehicle to reflect how persistent Pompeius is when his recital is in full spate: the distich, like the *cenula*, begins and ends with the *recitator* in action (*ille leget... ille leget*). The staccato effect brought about by the short periods also contributes to the impression of interminable monotony. On never-ending recitals, cf. Iuv. 1.4–6: *impune diem consumpserit ingens / Telephus aut summi plena iam margine libri / scriptus et in tergo necdum finitus Orestes?*

ille leget: cf. *ille sonabit.* For the repetition of syllables, cf. *ad* 7.10.4.

bibe tu: readings normally took place after dinner, at the time of the *comissatio*, and were always accompanied by wine; cf. 2.1.9–10: *te conviva leget mixto quincunce, sed ante / incipiat positus quam tepuisse calix.* The personal pronoun with the imperative indicates emphasis and a particular interest in attracting the attention of the addressee. It is a feature of the *sermo familiaris*; cf. Hor. *Carm.* 1.11.1 (with Heinze / Kiessling 56): *Tu ne quaesieris, scire nefas...*

nolis licet: nolis β Scriverius, Gilbert, Friedländer, *edd.* : nolles γ *ed. Romana* : noles *F Ital.*, Schneidewin. The reading defended by Schneidewin is uncommon in Martial. *Licet* with the indicative is only attested in late prose-writers, being particularly frequent in Ammianus Marcellinus; cf. Apul. *Met.* 2.6: *licet salutare non erit,* Amm. 14.4.2. Cf. E. Renn, "Beiträge zu Martial", *Bl. Bair. Gymnasialschulwesen* 17 (1881) 444–445, Friedländer 500 *a. l.*, K-St 2.2.444 § 221.605.326.

sonabit: ie, *recitabit,* with pejorative connotations; cf. Cic. *Brut.* 259: *Catulus... suavitas vocis et lenis appellatio litterarum, bene loquendi famam confecerat. Cotta... sonabat... contrarium Catulo, subagreste quiddam planeque rusticum,* Iuv. 3.90: *miratur vocem angustam, qua deterius nec / ille sonat, quo mordetur gallina marito?*

'iam satis est': set formula to request the interruption of an activity which is proving to be excessive; cf. Ter. *Adel.* 723: *ohe iam,* 769, Hor. *Sat.* 1.5.13. See also Hor. *Sat.* 2.5.96 (with Lejay 509): *donec 'ohe iam'...* Martial

is playing with the double meaning of the expression: on the one hand he is referring to being sated with food, ie, 'being full', and on the other to the wish to bring the interminable recital to a close; cf. 5.78.24, *AP* 11.44 (Phld.). He is echoing the ending of Hor. *Sat.* 1.1.120–121: *iam satis est. ne me Crispini scrinia lippi / compilasse putes, verbum non amplius addam.* Cf. also *Epist.* 1.7.16 and, with a different meaning, Ov. *Fast.* 2.844: *iam satis est virtus dissimulata diu, Epist.* 21.245, Lucan. 3.388. In Martial, cf. also 4.89.1 and 9, 9.6(7).4 (with Henriksén 81). Cf. also 6.45.1 (with Grewing 318): *satis est,* 7.99.8 (*ThlL* 7.1.117.13–34). On the pregnant sense of *satis,* cf. Nisbet-Hubbard 21 *ad* Hor. *Carm.* 1.2.1: 'as in many languages, 'enough' is a euphemism for 'more than enough'; it expresses not satisfaction but exhaustion (E. Fraenkel, *Horace,* 243)'.

Epigram in praise of Celer, a *legatus* in Hispania Citerior, only known from this epigram but identified with M. Maecius Celer, consul in 101 together with Q. Servaeus Innocens (cf. *RE* 3.2, 1869 [Groag], L. A. Curchin, *The Local Magistrates of Roman Spain* [Toronto 1990] 211, n° 764). Martial uses the same name for a fictional character in 1.63.2. There is also epigraphical evidence of a magistrate of Calahorra called C. Celer in the period 14–37 AD (cf. L. A. Curchin, *The Local Magistrates of Roman Spain* [Toronto 1990] 192, n° 535).

His faithfulness to Martial and his literary judgement are praised. The praise is indirect, since the address is to an intermediary who acts as a mere recipient of the poem, Auctus, also mentioned in 7.51, 9.21 and 12.13. With this epigram Martial probably aims to attract Celer as a patron; he has heard that the legate in Hispania reads his epigrams, but does not know him well enough to address an epigram to him directly, choosing rather to do so through a common friend, Auctus. The poet appears not to have been successful in this, as he does not mention him again.

There is a two-part structure: (1) ll. 1–2 Expression of gratitude to a *fautor* of his epigrams for recommending them to a compatriot of the poet's. (2) ll. 3–6 Praise of Martial's fellow countryman by extolling his professional activity (ll. 3–4) and his sound literary judgement (ll. 5–6).

ll. 1–2 Martial is grateful for the dissemination of his work, but is concerned that it should be received with pleasure (cf. 2 *praef.* 1–8 [cf. M. Citroni, *Maia* 20 (1988) 3–39]). He does not want his poems to fall victim to unbearingly tedious recitations which he himself condemns; cf. 7.51.13–14. For the idea of his *fautores* adapting the dissemination of his work to its listeners, cf. 7.68. For the technique of repeating the name of the addressee in the first two lines, cf. 2.19, 4.83, 5.82, 9.102 (cf. K. Barwick, *Philologus* 87 [1932] 67–68).

Gratum est quod: expression of gratitude typical of the *sermo familiaris,* frequently used by Cicero in the letters to his friends; cf. Cic. *Att.* 15.7: *gratum, quod mihi epistulas, Brut.* 68: *gratum est tamen quod volunt, Fam.* 1.7.1, 3.8.9. Cf. [Tib.] 3.16.1 (with Tränkle 314): *Gratum est... quod.,* Iuv. 14.70 (with Mayor 299): *gratum est quod* (*ThlL* 6.2261.35).

ll. 3–4 Introduction of the protagonist being praised. For l. 3, cf. especially 12.9.1: *Palma regit nostros... Hiberos,* where there is also mention of a governor of Hispania, A. Cornelius Palma, consul in the year 99.

meas gentes: ie, *gentes quae in Hispania habitant, ubi ego natus sum.* Martial considers the Celt-Iberians his fellow-citizens in 4.55.8, 10.13(20).5–6,

10.65, 10.78.9–10 and 12.18. For the possessive pronoun with this pregnant meaning, cf. *ad* 7.88.7, *ThlL* 8.919.38–62.

Celtas et... Hiberos: in tmesis for *Celtiberos* (cf. H. Lausberg, *Elementos,* 166 § 333), as in 4.55.8, 10.65.4 and 10.78.9: *nos Celtas... et truces Hiberos.* Metrical considerations rule out the use of *Celtiberi* in the hexameter, as it contains a cretic, for which reason the Latin authors fall back on tmesis and periphrasis. The etymology of the term is often alluded to following an erroneous notion of the origin of this people which dates back to Posidonius (cf. D. S. 5.33) and remains unaltered in antiquity (cf. *RE* 3.1887.5 [Hübner], A. Schulten, *Neue Jahrbuch* 31 [1913] 471), cf. Lucan. 4.10: *Celtae miscentes nomen Hiberis,* and Sil. 3.340 (with Spaltenstein 220): *Venere et Celtae sociati nomen Hiberis.* The form *celtiber* is attested three times in Martial; cf. 10.13(20).1, 1.49.1 (with Citroni 159), 12.18.11–12. Cf. A. Schulten, *Neue Jahrbuch* 31 (1913) 464, M. Dolç, *Hispania,* 170–176, *RE* 3.1886–1893 (Hübner). Note that *Celtas et* is a reading of Shackleton Bailey, as opposed to the *et Celtas* of the manuscript tradition and previous editors. Bailey applies the rule formulated by F. Marx (cf. F. Marx, "Molossische und bakcheische Wortformen in der Verskunst der Gr. u. Röm.", *Abhandl. Sächs. Akad.* 37 [1922] 198 and 215), according to which in a sequence of monosyllable or pyrrhic word plus a spondaic word, the spondaic term precedes the monosyllable. In Martial, cf. 1.92.5 (with Citroni 288), 4.51.5, both examples are in the same metrical position as here, immediately before the hexameter-ending. *Hiberus* is found nine times in Martial, always at the end of a line, either a hexameter (cf. 5.65.11, 8.28.5, 6.18.1, 10.13[20].5, 12.9.1) or hendecasyllable (cf. 4.55.8, 10.65.5, 10.78.9). Cf. E. Artigas, A. de Riquer, *Fortunatae* 5 (1993) 200.

nec: ie, *et non.* Cf. K-St 2.2.39 § 157.

in nostro... orbe: ie, *in mea patria, Hispania.* For Martial's Spanishness, cf. M. Dolç, *Hispania,* 23–28, E. Covarrubias de la Peña, *Marco Valerio Marcial: Poeta de Bílbilis y Roma* (Zaragoza 1985), J. P. Sullivan, *Unexpected Classic,* 172–184, M. Bonjour, in *Laurea corona. Studies in honour of E. Coleiro* (Amsterdam 1987) 166–169, and the controversial view of O. N. Salgado, "Hispanismo y moralidad en Marcial", *AFC* 13 (1995) 171–177. Cf. also K. Vossler, "El concepto de hispanidad en el imperio romano", in *Verdad y Vida* (Madrid 1949) 1.379–384, and P. Howell, "Martial's Return to Spain", in F. Grewing, *Totus notus in orbe,* 173–186.

certior... fides: *certa fides* is a common expression; cf. Catull. 76.3, Prop. 3.8.19, Ov. *Ars* 3.544, *Trist.* 4.3.14, *Pont.* 4.3.50, Sil. 16.255.

ll. 5–6 Note the adversative asyndeton, with omission of *sed,* within the common formula *non* x, *sed* y; cf. E. Siedschlag, *Form von Martials Epigrammen,* 65–68.

Maior... tanto: for the comparative reinforced by the adverbial ablative *tanto,* cf. K-St 2.2.402 § 215, *OLD s. v. tantus* 5a.

reverentia: the feeling of awe caused by one who is recognized as superior in some way; cf. Stat. *Silv.* 2 *praef.* 27: *Ego non potui maiorem tanti auctori habere*

reverentiam... The term is epic in tone. In poetry, among the Augustan writers, it only appears once in Propertius (cf. 3.13.13: *nulla est poscendi, nulla est reverentia dandi*), thirteen times in Ovid (never in his amatory work) and, later, once in Lucan (cf. 9.192). In Statius it is attested seventeen times, only five of them in the *Silvae.* In Martial, five times (cf. 1 *praef.* 3, 9.37.7, 9.79.5, 11.5.1). Cf. Bömer[2] 365 *ad* Ov. *Met.* 2.510.

auditoris: a term denoting the audience listening to a recital of a literary composition; cf. Hor. *Epist.* 1.19.39: *nobilium scriptorum auditor et ultor,* Iuv. 1.1, Plin. *Epist.* 1.13.7. It is a technical term much used by the rhetorical treatise-writers (cf. *Rhet. Her.* 1.8) but otherwise rare in prose; cf. *ThlL* 2.1293.31. In poetry, it is first attested in Horace (four times; cf. *Sat.* 1.1.80, *Epist.* 1.19.39, *Ars* 100, 149). Cf. also Ovid (once; cf. *Pont.* 4.2.35) and Juvenal (twice; cf. 1.1 and 166). In Martial, three times (cf. 9.81.1, 12 *praef.* 10).

iudicis: from Plautus on there are examples of the use of this noun to refer to a literary critic, whether professional or amateur; cf. Plaut. *Capt.* 67–68: *valete, iudices iustissimi / domi duellique duellatores optumi* (*ThlL* 7.2.602.53–69). This usage is frequent in Horace; cf. *Epist.* 1.4.1, *Ars* 78, 263 (with Brink 303), 364, 387. For the importance of the role of the critic in literary composition, cf Hor. *Epist.* 2.2.109–110: *at qui legitimum cupiet fecisse poema, / cum tabulis animum censoris sumet honesti.* Note also the metaphoric use of *lima* as an implement of literary criticism; cf. Cic. *Brut.* 93, *de Orat.* 1.180, Hor. *Ars* 291, *Sat.* 1.10.95, Mart. 5.80.12–13. For terms alluding to literary critics in the Augustan period and later, cf. C. O. Brink, *Horace. Epistles II* (Cambridge 1982) 414–419, especially 419.

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A satire on the convention of sending numerous but worthless gifts during the Saturnalia. The theme is a frequent one in Martial; cf. 2.85.1, 4.46, 4.88, 5.18, 5.84, 7.55, 7.72. For the custom of exchanging presents, cf. Catull. 14, Stat. *Silv.* 4.9, Suet. *Aug.* 75, *Vesp* 19, *Hist. Aug. Hadr.* 17.

The epigram is in three parts: (1) ll. 1–2 Formulation of the topic. (2) ll. 3–10 Description of the gifts received, with a valuation of them in the final distich (ll. 9–10). (3) ll. 11–12 Exclamatory conclusion of the epigram with *aprosdóketon.*

The poet addresses Umber, the name of a fictional character also used in 12.81 for a patron of Martial who, as here, sends him inappropriate presents, and in 7.90, where the reference may be to an otherwise unknown contemporary poet (cf. *a. l.*). Cf. *RE* 9a.1.588 (Schuster). It is attested as a proper name in five inscriptions in Umbria (cf. I. Kajanto, *Cognomina,* 49). Persius, for his part, depicts the inhabitants of Umbria as wealthy and generous when sending gifts of this kind to their lawyers; cf. Pers. 3.73–74: *disce nec invideas quod multa fidelia putet / in locuplete penu, defensis pinguibus Umbris.*

Line 5 is a spondaic hexameter. Cf. *ad* 7.30.

Bibliography: for the festival of the Saturnalia, cf. *ad* 7.28.7, *RE* 2a.201–211 (Nilsson), *RAC* 10.692–693, *s. v. 'Geschenk'* (Stuiber), J. Bremmer, ed., *Interpretations of Greek Mythology* (London 1987) 135–145. For the connection between Martial's books and the Saturnalia festival, cf. M. Citroni, *ICS* 14 (1989) 201–226.

ll. 1–2 Introduction of the topic: the exchange of gifts during the Saturnalia. Presents were given in particular during the *Sigillaria,* the closing days of the Saturnalia. A special market, also called *Sigillaria,* was set up for this festivity; cf. Suet. *Claud.* 16.4, *Schol. ad* Iuv. 6.154, *RE* 2a.2278 (Klotz), *DS* 4.1081–1082. The practice of sending on to someone else the presents one has received during the Saturnalia is also the subject of 4.88. For present-giving in antiquity, cf. M. Mauss, *The Gift: Forms and Functions of Exchange in Archaic Societies* (London 1954). For this custom in Martial, cf. G. Augello, *ALGP* (1965) 339.

Saturnalibus: locative ablative of time, indicating the time during which the action of the verb takes place. This is frequent usage with words expressing dates of the calendar (cf. *Kalendis, Idibus*), ceremonies, festive days or elections; cf. Bassols 1.148 § 133, K-St 2.1.355 § 79. For the Saturnalia, cf. *ad* 7.28.7.

contulerant: with a synonymous meaning to *praestare, donare*; cf. Ov. *Am.* 1.10.58: *quod quis habet, dominae conferat omne suae* (*ThlL* 4.184.73–186.12).

For the phrase *conferre munus*, cf. Nep. *Ages.* 7.3: *cum maxima munera ei ab regibus ac dynastis civitatibusque conferrentur*, Vitr. 7 *praef.* 12: *felicitas maximum summumque contulit munus.*

quinque dies: ie, the Saturnalia, festival of Saturn which was held annually from December 17th and was of variable length. In the time of Augustus it was held over three days (cf. Macr. *Sat.* 1.10.4, 1.23). Under Domitian this was extended to five days (cf. 4.88.2, 14.79.2, 14.141), at times longer (cf. 14.72.2 [seven days], cf. Macr. *Sat.* 1.10.3). Cf. *RE* 2a.210–211 (Nilson).

ll. 3–8 Description of the presents Umber has sent Martial. They are all of little value, as was habitual in the Saturnalia. It is not their value that Martial criticizes but their bulk and the pomp surrounding such numerous but insignificant gifts. First he describes a series of cheap domestic utensils (ll. 3–4) and then different kinds of fruit (ll. 5–8).

bis senos: on the use of distributive periphrases in poetry in place of cardinal numbers, cf. *ThlL* 2.2009.24, H-Sz 212 § 113, *ad* 7.14.9.

triplices: cf. *ad* 7.72.2.

dentiscalpia: a coining by Martial, in all of Latin literature found only here and in 14.22 (*lemmata*) (with Leary 73–74). See also 3.82.9: *cuspidesque lentisci*, 6.74.3: *foditque tonsis ora laxa lentiscis*, and especially *AP* 6.229 (Crin.):

Αἰετοῦ ἀγκυλοχείλου ἀκρόπτερον ὀξὺ σιδήρῳ
  γλυφθέν, καὶ βαπτῇ πορφύρεον κυάνῳ,
ἤν τι λάθῃ μίμνον μεταδόρπιον ἐντὸς ὀδόντων,
  κινῆσαι πρηεῖ κέντρῳ ἐπιστάμενον,
βαιὸν ἀπ' οὐκ ὀλίγης πέμπει φρενός, οἷα δὲ δαιτὸς
  δῶρον, ὁ πᾶς ἐπὶ σοί, Λεύκιε, Κριναγόρης.

They were normally made of wood or feathers. For a luxury toothpick, cf. Petron. 33: *ut deinde pinna argentea dentes perfodit* (cf. M. Johnston, "On toothpicks in Jane Austen and Petronius", *CW* 29 [1935] 15). Bronze toothpicks have also been found; cf. *RE* 5.1.221 (Mau), *ThlL* 5.1.549.43. On dental care at Rome, cf. R. Jackson, *Doctors and diseases in the Roman Empire* (London 1988) 118–121.

comes accessit: an expression characteristic of elevated style, only here alluding to inanimate objects; cf. *ad* 7.45.9. For the expression, cf. Val. Max. 4.7.3: *etiam fugae eius comae accessit*, Sil. 6.129: *accessi comes atque omnis sociavimus annos.* See the variant *socius accedo* in, for example, Hor. *Sat.* 2.5.72, Sil. 16.251 (*ThlL* 1.262.79–84).

spongea, mappae, calix: gifts of little value and everyday use. For *spongea* as a common type of *apophoreta*, cf. 14.144 (with Leary 206–207), Suet. *Aug.* 75. They were used for medical purposes, for erasures from writing tablets and for physical hygiene or housework. In poetry before Martial, the noun is found in Lucr. 4.618. In Martial, six times. The serviette (*mappa*) was a typical gift for the Saturnalia; cf. 4.88.4, 5.18.1, 7.72.2, 10.87.6. Cf. Catull. 12.15, Stat. *Silv.* 4.9.25 (*ThlL* 8.371.1–6). The *calix* is an everyday

object frequently mentioned in Martial (twenty-one times) in contrast with one single example in Catullus, Tibullus, Propertius, Persius and the *Silvae* of Statius. Two examples in Plautus and Ovid, four in Horace and none in epic. Cf. Citroni 288 *ad* 1.92.6, *ThlL* 3.161.71–84. It is often found in *cumulationes* of household objects; cf. Varro *Men.* 114: *dolia atque apothecas, tricliniaris, Melicas, Calenas obbas et Cumanos calices* (*ThlL* 3.162.1–9).

semodiusque: a Roman measure, half a *modius*, ie, 8 *sextarii* (1 *sextarius* = 546 ml.). It is found in poetry only in Martial (cf. 4.46.6: *farris semodius fabaeque fresae*) and Juvenal (cf. 14.66–67: *et tamen uno / semodio scobis haec emendat servulus unus*). Previously in prose, only in the agricultural treatise-writers (cf. Cato *Agr.* 10.5, Varro *Rust.* 3.8.3, Colum. 6.3.5) and Varro *ling.* 5.171. Cf. *ad* 7.72.3.

Picenarum: brachylogy for *oliva Picenarum*; cf. Plin. *Nat.* 15.16: *quam ob causam Italicis transmarinae praeferuntur in cibis, cum oleo vincantur, et in ipsa Italia ceteris Picenae et Sidicinae*, Mart. 4.88.7: *nec rugosarum vimen breve Picenarum*, 5.78.20, 9.54.1 (with Henriksén 29), 11.52.11. Picena, a region in the east of central Italy, was rich in olive trees and even today is famous for the quality of its olives. This product grew in abundance (cf. Citroni 143 *ad* 1.43.8). The region is also famed for its fruit in general; cf. Hor. *Sat.* 2.3.272, 2.4.70, Plin. *Nat.* 15.55, Iuv. 11.74. Cf. H. Nissen, *Italische Landeskunde* (Berlin 1902) 409.

Laletanae... sapae: a Spanish wine from a region near Tarraco; cf. 1.49.22 (with Citroni 165 [including discussion of the etymology]) and 13.118. It was produced in great quantities (cf. Plin. *Nat.* 14.71) but was of poor quality (cf. Mart. 1.26.9–10, 13.118). Spanish wine is proverbially poor; cf. Ov. *Ars* 3.645–646: *Fallitur et multo custodis cura Lyaeo, / illa vel Hispano lecta sit uva iugo.* There is no literary indication of the existence of a wine from Tarraco before Pliny, and no archaeological evidence; cf. Plin. *Nat.* 14.71. Cf. A. Tchernia, *Le vin romain*, 155–156, J. Marquardt, *Privatleben*, 2.453. As regards the proper name, the ms. evidence is unanimous here and in 1.26.9, but for 1.49.22 two forms are given: Lelet- γ : Lacet- β. The ancient sources use various names to denote the people living in the area of present-day Barcelona; cf. Str. 3.4.8 (Λεητανοί), Liv. 21.60.3 (= 61.8) (*Lacetani*), Plin. *Nat.* 3.21, Ptol. *Geog.* 2.6.18 and 72, *CIL* 2.4226: *praefectus orae maritimiae Lacetanae.* Cf. E. Hübner, "Drei Hispanische Völkerschaften", *Hermes* 1 (1866) 337–342, *RE* 12.1.399 *s. v. Leetani* (Schulten), J. Marquardt, *Privatleben*, 2.453, G. Thiele, *Glotta* 3 (1910–11) 257, n. 1. Friedländer (cf. 196 *ad* 1.49.22) proposes *Laeet-*, Heraeus (cf. 24 *ad* 1.26.9) *Laiet-* with the support of *CIL* 2.4226, Citroni (cf. 165–166 *ad* 1.26.9), like Heraeus, defends *Laie-*, with *Lalet-* as an erroneous transcription and *Laeet-* as a formal variant. Cf. also Plin. *Nat.* 14.71, where the mss. give *Laset-*, *Lasit-* and *Lusit-*. All the editors of Martial keep the reading *Lalet-*, in view of the virtually unanimous evidence of the mss. (cf. *supra*). For the suffix *-etani* as an element from the eastern Mediteranean substratum, cf. M. Faust, *Die antiken Einwöhnernamen und Völkernamen auf -itani -etani* (Göttingen 1966). Numerous amphorae

have also been found in the region; cf. R. Pascual Guasch, "Las ánforas de la Layetania", in *Méthodes classiques et méthodes formelles* (Paris 1977) 45–96, P. A. Gianfrotta, "Lentulo Augure e le anfore laietane", *Tituli* 4 (1982) 475–479. *Sapa* is a rare term in poetry. It is only found here in Martial and once in Ovid; cf. *Fast.* 4.780: *Lac niveum potes purpureamque sapam.* It denotes a special type of must wine. According to Varro, this term refers to must reduced to one half by boiling (cf. Varro *apud* Non. 17.14), while Pliny defines it as the must reduced to one third (cf. *Nat.* 14.80: *opus est musto usque ad tertiam partem mensurae decocto*) and mentions its medicinal properties (cf. 23.30.1, 23.33.1).

nigra lagona: wine used to be kept near the hearth to favour the ageing process (cf. Colum. 1.6.20: *apothecae recte superponentur his locis, unde plerumque fumus exoritur, quoniam vina celerius vetustescunt, quae fumo quodam genere praecoquem maturitatem trahunt*), and as a result the receptacles would be blackened by smoke. The wines and receptacles are frequently referred to by the epithet *fumosus*; cf. Hor. *Carm.* 3.8.11, Tib. 2.1.27–28 (with Murgatroyd^2 35–36): *nunc mihi fumosos veteris proferte Falernos / consulis et Chio solvite vina cado,* Ov. *Fast.* 5.518: *promit fumoso condita vina cado,* Stat. *Silv.* 4.8.39. Cf. especially Mart. 12.82.11: *fumosae... lagonae.* For the same sense of *niger,* cf. 1.26.8 (with Citroni 91), 1.92.9, 5.78.7: *nigra... patella.* For the term *lagona,* cf. *ad* 7.20.19.

parvaque cum canis... cottana prunis: these are often cited together as typical Saturnalia gifts; cf. 4.88.5–6: *Antipolitani nec quae de sanguine thynni / testa rubet, nec quae cottana parva gerit,* 13.28, 13.29, Stat. *Silv.* 4.9.27–28 (with Coleman 231): *nusquam turbine conditus ruenti / prunorum globus atque cottanorum?* They are special types of figs imported from Syria; cf. Plin. *Nat.* 13.51: *in ficorum autem (genere habet Syria) caricas et minores eiusdem generis, quas cottana vocant,* Iuv. 3.83 (with Mayor 191): *advectus Romam quo pruna et cottana vento?* Cf. *RE* 6.2122 (Olck), J. Guillén, *Urbs Roma,* 2.227. *Canus* is a poetic term and rare in prose; cf. *ThlL* 3.296.8–13. As an adjective describing fruit, cf. 7.31.5: *canum... holus,* Verg. *Ecl.* 2.51: *cana... mala* (*ThlL* 3.296.60–73).

Lybicae fici: cf. 4.46.10: *et ficus Libyca gelata testa.* A highly-prized type of fig which was recommended for seed; cf. Colum. 5.10.11. On the worth of African figs, cf. Petron. 35.3, Plin. *Nat.* 15.69–74. Cf. *RE* 6.2.2119–2123 (Olck), J. Guillén, *Urbs Roma,* 2.226. Here the second declension is used to refer to the fruit (cf. 7.71.6), in contrast with the fourth declension in 1.65.1 and 13.23 (*lemma*). Cf. Citroni 212 *ad* 1.65 *int.*, Kühner-Holzweissig 483 § 109.

pondere testa gravis: *gravis* in the sense of *gravatus, onustus,* constructed with the instrumental ablative; cf. Verg. *Aen.* 1.728–729: *regina gravem gemmis auroque poposcit / ... pateram* (*ThlL* 6.2.2276.13–41).

ll. 9–12 Conclusion of the epigram. Martial scorns the exchanging of useless presents and requests the more prosaic gift of silver; cf. *ad* 7.46. Note the ring structure, picking up on the start of the epigram: ll. 1–2: *Omnia... /*

munera, ll. 9–10: *tota... / munera*, with *munera* in each case at the beginning of the pentameter.

nummorum: a term not found in elevated poetry. In elegy it is found only once; cf. Ov. *Ars* 1.427–428: *si non esse domi, quos des, causabere nummos, / littera poscetur -ne didicisse iuvet.* It is frequent in satire (twelve examples in the satires of Horace, seven in Persius and seventeen in Juvenal). See also a single case in Catullus (cf. 103.3). In Martial, thirty-four times, as opposed to just one example of *pecunia* (cf. 11.70.7). Cf. B. Axelson, *Unpoetische W.*, 108.

tota: ie, *omnia*, in the generalizing sense, typical of the postclassical period; cf. Bassols 1.219 § 210, H-Sz 203 § 108.

grandes octo... Syri: the reference is to a *lectica* carried by eight bearers, ie, an *octophoros* (Gr. ὀκτώφορος); cf. 6.84.1, Suet. *Cal.* 43, Apul. *Apol.* 76. The person carried was usually lying. For references to this form of transport by simply indicating the number of bearers, cf. Catull. 10.20, Mart. 9.2.11 (with Henriksén 66), Iuv. 7.141–142. Cf. also, for a *lectica* carried by six bearers (*hexaphoron*), Mart. 2.81.1, 4.51.2, 6.77.10, and also 9.59.9 (*hexaclinon*). The inhabitants of Syria were traditionally used as slave bearers of the *lecticae*; cf. 9.2.11, 9.22.9, Iuv. 6.351 (*OLD s. v.* 1a). Cf. J. Marquardt, *Privatleben*, 1.175–176 § 149, *RE* 12.1.1067 (Lamer).

quanto: ablative of quantity accompanying, as usual, an adverb in the comparative; cf. Bassols 1.142 § 128, K-St 2.1.401 § 215.

commodius: comparative of *commode*, a prose-style adverb attested twice in the *Satires* of Horace (1.6.110, 2.2.91) and in Martial and not found in Catullus, Lucretius, Virgil, Tibullus, Propertius, Ovid, Persius, Lucan, Valerius Flaccus, Statius, Silius or Juvenal (*ThlL* 3.1924.56). Cf. L. Håkanson, "Adverbs in Latin Poetry", *Eranos* 84 (1986) 44.

nullo... labore: from Lucretius, where there are twenty-two examples, the inflected forms of *labor* tend to occupy the final position in the hexameter; cf. Bömer[2] 342 *ad* Ov. *Met.* 2.404. For this term, and especially its importance in Virgil, see S. Goins, "Two Aspects of Virgil's Use of *labor* in the *Aeneid*", *CJ* 88 (1993) 375–384 (with bibliography in n. 1).

argenti: silver was a commodity which was often given as a present. It was valued for its weight rather than the artistic merit of the object itself; cf. 7.86.7, 8.71.1, 10.57, 10.15(14).8, 11.105, 12.36.1. Silver vessels from this period have been preserved with their weight marked on them, probably to facilitate their use as barter. See also Petron. 31.10: *tegebant asellum duae lances, in quarum marginibus nomen Trimalchionis inscriptum erat et argenti pondus.* Cf. D. E. Strong, *Greek and Roman Silver Plate* (Ithaca 1966) 19.

pondera quinque: *pondus* can express an indeterminate measure (cf. [Tib.] 3.3.11 [with Navarro Antolín 212]: *grave... pondus... divitis auri*) or an exact weight, in which case it is always accompanied by a numeral, with *pondus* virtually synonymous with *libra* (cf. *OLD s. v.* 3c), ie, twelve Roman ounces. For the phrase *argenti pondus*, cf. Sisenna *Hist.* 101: *abunde semper usi magnum pondus auri argentique*, Cic. *Phil.* 2.66: *permagnum optimi pondus argenti*, Hor. *Sat.* 1.1.41: *quid iuvat inmensum te argenti pondus et auri... ?*

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A descriptive epigram satirizing a common superstition according to which dreams were capable of anticipating events and predicting the future. In the ancient world there was a belief, already attested in Homer (cf. *Il.* 1.62–67, 5.148–151, *Od.* 19.562, 567; cf. also Hdt. 5.55–56 and *passim* in tragedy), that through dreams it was possible to communicate with supernatural beings or the dead, who made it possible to investigate the future by means of a fortune-telling technique called *incubatio* (cf. Cic. *Div.* 1.39–70, 2.58–71). There were temples specifically used for dream-interpreting (cf. *Schol. ad* Pers. 2.56, Suet. *Aug.* 94.4, Marc. Aur. 1.17.18) and at specialist centres of incubation there were even expert priests (cf. Str. 14.1.44). Cf. R. Bloch, *L' adivination dans l'Antiquité* (Paris 1984) 19–21, *RE* 18.1.457–458 (Kenner). See, for example, Hor. *Epist.* 2.2.208–209 (listing the frivolities from which human beings should free themselves): *somnia, terrores magicos, miracula, sagas, / nocturnos lemures, portentaque Thessala rides?* Verg. *Aen.* 7.86–91.

The epigram is in three parts: (1) ll. 1–2 Introduction of the topic. (2) ll. 3–7 Description of the reaction brought about by the dreams of the addressee. (3) l. 8 Apotropaic *conclusio.*

The poet addresses Nasidianus, an unknown character mentioned only here. The name is not revealed until the last line (cf. *ad* 7.40.8).

Bibliography: on dreams and their interpretation, cf. G. Björck, "ONAP IΔEIN. De la perception de rêve chez les anciens", *Eranos* 44 (1946) 306–314, R. G. A. van Lieshout, *Greeks on Dreams* (Utrecht 1980) 165–216, E. R. Dodds, *The Greeks and the Irrational* (California 1973[8]) (= California 1951) 102–134, A. H. M. Kessels, "Ancient Systems of Dream Classification", *Mnemosyne* 22 (1969) 389–424. For the question of magic in Latin literature, cf. L. Fahz, *De poetarum Romanorum doctrina magica quaestiones selectae* (Giessen 1904), S. Eitrem, "La magie comme motif littéraire chez les Grecs et les Romains", *SO* 21 (1941) 39–83, A.-M. Tupet, *La magie dans la poésie latine 1: des origines à la fin du règne d'Auguste* (Paris 1976), G. Luck, *Magie und andere Geheimlehren in der Antike* (Stuttgart 1990) [for the role of dreams in adivination, cf. 292–302], P. C. Miller, *Dreams in Late Antiquity: Studies in the Imagination of a Culture* (Princeton 1994).

ll. 1–2 The situation is presented. Note the persistent alliteration of [*m*] reflecting the troubled, desperate mind of the narrator. For a similar effect, cf. Verg. *Aen.* 3.91–92 (with Williams 74): *liminaque laurusque dei, totusque moveri / mons circum et mugire adytis cortina reclusis.* For the use of onomatopoeia as a means of expression in Martial, cf. B. Campbell, *Cl&M* 30 (1974) 347–382. For alliteration in Martial, cf. T. Adamik, *ZAnt* 25 (1975) 69–75. For the frequency of the alliteration *de* **me** **me***ra,* cf. Bömer[2] 292 *ad* Ov. *Met.* 5.275.

de me: to express the contents of a dream, cf. Prop. 4.4.65: *de te mihi somnia quaeram.*

mera somnia: mera *Tγ* : mihi β : tua *cod. Pulmanni.* The phrase is found only here. *Merus* is interpreted as having the extended sense of *nulla accedente alia re solus per se,* ie, *non nisi;* cf. Cic. *Att.* 9.13.1: *mera scelera loquuntur,* Hor. *Epist.* 2.2.88: *ut... meros audiret honores* (*ThlL* 8.848.26–60). The reference is to the exclusive nature of the dreams of Nasidianus, or that of his morning conversation with the poet. Gilbert conjectured *mala somnia* (cf. Tib. 2.6.37: *nec tibi neglecti mittant mala somnia Manes*), and also proposed *fera,* as against the *mera* of *T γ edd. praeter Gilbert,* probably corrupted under the influence of the pronoun *me.* Palaeographically, perhaps *fera somnia* is better. Schneidewin[2] opts for *tua somnia,* with the backing of the codex *Pulmanni.* The reading of β (*mihi*) is an erroneous interpolation by the copyist. However, it is possible that this reading -*mihi somnia*- is a corruption of *insomnia,* in the extended sense of 'daydream', 'nocturnal vision'; cf. Verg. *Aen.* 4.9: *quae me suspensam insomnia terrent!* In this respect, see Macrobius' classification of dreams; cf. *Somn.* 1.3: ὄνειρος (*somnium*), ὅραμα (*visio*), χρηματισμός (*oraculum*), ἐνύπνιον (*insomnium*), φάντασμα (*visus*); cf. J. M. Meulenhoff, ed., *Quinti Septimi Florentis Tertuliani, De anima* (Amsterdam 1947) 500–515. A similar confusion can be found in [Tib.] 3.4.1 (with Navarro Antolín 263): *mihi somnia* ω edd.; *insomnia* DE_1MX_2 Luck. Nevertheless, this possible confusion in writing would not explain the identical reading of *T* and γ (*mera*), which is still the most likely one.

animum... meum: *meus* with emphatic force, characteristic of everyday speech; cf. Ter. *Andr.* 188: *animum ut expleret suum,* Plaut. *Trin.* 255: *cum meo animo.* Cf. K-St 2.1.597 § 116.

moveant... sollicitentque: for *movere* with the pregnant sense of 'to move to anxiety or concern', cf. Cic. *Att.* 7.5.1, Prop. 1.15.9, Liv. 1.26.3, 27.7.3, Ov. *Met.* 1.55, Petron. 30.10 (*OLD* 15b). *Sollicitare* in the sense of 'to worry', 'disturb' and with an abstract subject is first found in Ov. *Trist.* 4.8.6: *nullo sollicitante metu.* Later, cf. [Tib.] 3.5.12 (with Navarro Antolín 434), Sen. *Phaed.* 438, Lucan. 6.806. For dreams causing terror, cf. Lucr. 1.104–106: *quippe etenim quam multa tibi iam fingere possunt / somnia, quae vitae rationes vertere possint / fortunasque tuas omnis turbare timore!* Verg. *Aen.* 4.9 (cited *supra*), Sil. 10.357: *exercent rabidam truculenta insomnia mentem.* The same idea of dreams causing fear can already be seen in *Od.* 4.840–841.

ll. 3–7 Description of expiatory sacrifices. The expiation of bad dreams was carried out from early times. It appears as a literary motif in Greek tragedy; cf. A. *Pers.* 201–210, S. *El.* 424–425, E. *IT* 42–43. In Latin literature, cf. Cic. *Div.* 2.119, Tib. 1.5.13, 2.6.35–38, 3.4, Prop. 3.10.13, Suet. *Galba* 18.2, Macr. *Somn.* 1.3. See also Hp. *Morb. Sacr.* 3. Cf. J. G. Frazer, *The Golden Bough* (1911) 1.172–173, R. G. A. van Lieshout, *Greeks on Dreams* (Utrecht 1980) 201–204. Expiation was normally carried out by the person who had had the dream or, as here, by a sorceress or *saga;* cf. Prop. 2.4.16, Mart. 11.49(50).7. Strikingly absent from the offerings for dream purification in this description of Martial's is water, a frequent element in rituals of this

kind; cf. A. R. 4.662–680, 4.704–712, Pers. 2.16, Val. Fl. 5.332, Stat. *Theb.* 9.570–574. For the image of using all resources available in carrying out sacrifices, cf. Pers. 2.44–51.

ad faecem... venit: ie, *ad finem venit. Faex* refers to the sediment left by any liquid substance, especially the dregs left by wine at the bottom of the barrel. It is often used metonymically for 'wine'; cf. 1.26.9, 1.103.9, 14.118.1. From the literal meaning of *faex* as the 'dregs left at the bottom of a wine-glass or barrel once the wine is finished', Martial applies it to the grape harvest as a whole, taking *vindemia* in the metaphorical sense of 'wine'; cf. Plaut. *Curc.* 111: *vindemia haec huic anu non satis est* (*OLD s. v.* 2a). For the expression used literally, ie, 'to drink down to the dregs of the wine', cf. Sen. *Epist.* 58.32: *sicut ille ultra modum deditus vino est, qui amphoram exsiccat et faecem quoque exsorbet.* Cf. also Porph. Hor. *Carm.* 3.15.16: *cum tota amfora bibitur ad faecem pervenitur. Faex* is also used metaphorically for 'the worst thing' or 'the basest thing'; cf. Varro *Men.* 452: *hunc vocasset e liquida vita in curiae vestrae faecem,* Cic. *Flac.* 18: *opifices et tabernarios atque illam omnem faecem civitatum... concitare.* (*ThlL* 6.1.171.8–42).

sed et: *et* as an adverb in the sense of 'also', especially frequent after adversative conjunctions; cf. Cic. *Off.* 1.133: *sed et alii.* Cf. K-St 2.2.9 § 151.

exorat: a characteristic verb in entreaties, with a basic meaning synonymous with *rogare.* It is found with the more specific notion of 'to calm', 'to placate'; cf. Ov. *Trist.* 2.22: *exorant magnos carmina saepe deos,* 3.13.23: *nec dare tura libet nil exorantia divos,* Hor. *Epist.* 1.1.6: *ne populum extrema totiens exoret harena.* In the sense of *expiare* it is found only once; cf. *ThlL* 5.2.1587.40–41. More specfically, it is found in late Latin in reference to expiation for one's sins; cf. *ThlL* 5.2.1587.42–65. For the idea of purifying harmful dreams, cf. Tib. 1.5.13–14: *ipse procuravi ne possent saeva nocere / somnia, ter sancta deveneranda mola.*

saga: magic in the ancient world seems to be the exclusive domain of women, who were believed to possess special qualities in this field; cf. Plin. *Nat.* 25.10. See, for example, the description of sorceresses in Prop. 4.5 and Ov. *Am.* 1.8.

-que... et: the only example in Martial of this archaic usage, characteristic of elevated language (cf. Heraeus XLVIII *ad* 9.22.15). It is found in early Latin (cf. Enn. *Ann.* 240, Plaut. *Amph. prol.* 5, Ter. *Andr.* 676, Pacuv. *Trag.* 301) especially at the end of a line, and in the authors of the higher genres (cf. Verg. *Aen.* 4.506–507). Martial's use of it here is in keeping with the ritual character of the epigram. Cf. J. B. Hofmann, *Gnomon* 2 (1926) 253–254, H-Sz 515 § 283, K-St 2.2.37 § 156, Smith 193 *ad* Tib. 1.1.35, *ThlL* 5.2.887.36–80.

salsasque molas: cakes of ground salt and spelt; cf. Varro *ling.* 5.104: *mola, id est ex sale et farre molito.* These were ritual flour-cakes used in sacrifices as offerings to the gods; cf. Cic. *Div.* 2.37: *simul ac molam et vinum insperseris,* Plin. *Nat.* 31.89: *maxime tamen in sacris intellegitur auctoritas, quando nulla conficiuntur sine mola salsa.* See also Verg. *Ecl.* 8.82 and other passages in

Pease 429–430 *ad* Verg. *Aen.* 4.517, Bömer 22 *ad* Ov. *Fast.* 1.128. For their use in the purification of dreams of ill omen, cf. Plaut. *Amph.* 738–740: *recte dicit... : somnium narrat tibi. sed, mulier, postquam experrecta es, te prodigali Iovi aut mola salsa hodie aut ture comprecatam oportuit,* Tib. 1.5.13–14 (with Smith 294, Murgatroyd 165–166) (*supra*), [Tib.] 3.4.10 (with Navarro Antolín 273–274): *farre pio placant et saliente sale.* Cf. *RE* 15.2516–2517 (Koch). The noun is more frequent in the singular (cf. Hor. *Sat.* 2.3.200, Sen. *Oed.* 335, Plin. *Nat.* 12.83) than the plural (cf. Ov. *Fast.* 3.284). Cf. *ThlL* 8.1335.66–82.

turis acervos: the end of the hexameter also in Ov. *Met.* 5.131, Stat. *Silv.* 2.1.21, *Theb.* 11.222 (with Venini 68). A frequent combination; cf. [Tib.] 3.12.1, Stat. *Theb.* 11.222, *Silv.* 2.1.21 (*ThlL* 1.375.50–51). Incense is already mentioned at Sapph. *frg.* 2.3–4 V.: βῶμοι δ' ἔ⟨ν⟩ι ϑυμιάμε- / νοι [λι]βανώτω⟨ι⟩. Cf. Pi. *frg.* 122.3–4 S.-M.: αἵ τε τᾶς χλωρᾶς λιβάνου ξανϑὰ δάκρη / ϑυμιᾶτε, Emp. *frg.* 128, Verg. *Aen.* 1.415, Hor. *Carm.* 1.30.3. It grows in the south of Arabia and the east of Africa from a bush scientifically known as *Boswellia sacra,* and from early times, at least from the period of classical Athens (5th c. BC) was imported through Syria (cf. Hdt. 3.107, E. *Ba.* 144, Hermipp. *frg.* 63.13, *Schol. ad* A. *A.* 1312. For the use of incense in antiquity, cf. R. Sigismund, *Die Aromata* (Leipzig, 1884) 6, S. Lilja, *The treatment of odours in the poetry of antiquity* (*Commentationes Humanarum Litterarum,* 49 [1972]) (Helsinki 1972), chapter 3.

cadit agna frequens: the sacrifice of rams was an essential element of the ritual of incubation: cf. Lyc. *frg.* 1050, Paus. 1.34.5, Verg. *Aen.* 7.87 (with Horsfall 101). C*adere* here in the pregnant sense of 'to be sacrificed'; cf. Hor. *Carm.* 3.18.5: *si tener pleno cadit haedus anno,* Ov. *Fast.* 1.56: *Idibus alba Iovi grandior agna cadit* (*OLD s. v.* 9b, *ThlL* 3.25.9).

non... non... non: emphatic anaphora; cf. Cic. *Ver.* 2.5.126: *non argentum, non aurum, non vestem, non mancipia repetunt.* (*OLD s. v.* 1b).

chortis aves: Cf. *ad* 7.31.1.

ova: eggs were frequently used in sacrifices and expiations; cf. Hor. *Epod.* 5.19. For purification, cf. Ov. *Ars* 2.330, Iuv. 6.518, Apul. *Met.* 11.16, Luc. *Cat.* 7 (*ThlL* 9.4.1203).

l. 8 Conclusion of the epigram with double adversative; cf. 1.91, 1.103.12, 8.54.3–4, and cf. 4.61, 12.97 (cf. A. Ker, *CQ* 55 [1950] 20). The use of the adversative in the conclusion of the poem is typical of skommastic epigram; cf. Catull. 69.9–10, *Priap.* 1.7–8, and cf. *AP* 9.748, 7.382.5–6, 5.88. Cf. E. Siedschlag, *Form von Martials Epigrammen,* 81.

dormi... tibi: *dormire* is equivalent to *somniare,* with the metaphorical meaning of 'mind your own business', ie, *cave te, non me.* Constructed with the dative only here, apart from the expression *non omnibus dormio*; cf. Lucil. *frg.* 1223, Cic. *Fam.* 7.24.1, Iuv. 1.56. Cf. *ThlL* 5.1.2029.35, Fedeli[3] 222 *ad* Prop. 3.6.34, A. Otto, *Sprichwörter,* 121 § 580, R. Tosi, *Dizionario,* 120 § 261.

Nasidiane: -iene *G lemmata Lf.* Nasidianus is a common *cognomen,* derived from the gens name Nasidius; cf. Cic. *Att.* 11.17.3, *Phil.* 7.34. Cf. I. Kajanto,

Cognomina, 109–110. The reading of G, Nasidienus, is an extremely rare *gens* name; cf. Hor. *Sat.* 2.8.1, 58, 75, 84, and epigraphical evidence in *CIL* 13.8270. Cf. *RE* 3a.1828 (Hug). Postponing the mention of the name of the addressee to the last line of the epigram is by no means rare in Martial; cf. 2.37, 2.46, 3.46, 3.53, 4.4, 4.39, 5.18, 5.41, 6.19 (with Grewing 173), 7.73, 8.79, 9.47, 10.14(13), 10.42, 11.11, 11.45, 12.94.

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Martial deals once again with the subject of the exchange of gifts (cf. *ad* 7.53), protesting because he fails to receive those which are due to him in return for his services as a client (cf. P. White, *JRS* 68 [1978] 74, J. P. Sullivan, *Unexpected Classic*, 116–130). Not for nothing was ingratitude one of the worst defects according to the Roman moral code; cf. Cic. *Off.* 1.47–48, Sen. *Ben.* 1.10.4. For a similar complaint, cf. 4.88, 5.84, especially ll. 7–8: *nec munuscula parva, nec minora / misisti mihi, Galla, quam solebas*, 8.41.

In the view of Mandell this is a political epigram on the propriety on the part of Domitian of exacting the *didrachmon* tax (cf. S. Mandell, *CB* 62 [1986] 26). Cf. *RE* 5.1.435–436 (Hulstsch).

This epigram falls within the topos of the issuing of obscene threats without their literal force against friends and relations; cf. Catull. 16.1, 21.8. In Martial, cf. 11.98.22–23, 3.83.2, 3.96.3, and, on the seriousness of such threats, cf. Sen. *Ben.* 4.31.4: *Pollioni Annio iacenti obsceno verbo usus dixerat se facturum id, quod pati malebat; et cum Pollionis adtractiorem vidisset frontem 'quiquid' inquit 'mali dixi, mihi et capite meo'.*

The epigram is divided into two sections (cf. S. Mandell, *CB* 62 [1986] 26): (1) ll. 1–3 Presentation of a hypothetical situation which would allow Martial to forgive the impolite behaviour of the addressee, on one condition (l. 1). (2) ll. 4–8 Obscene threat to be carried out if the above premise is not satisfied, with a striking *cumulatio* of proper names (ll. 4–5) and issuing of the threat of *irrumatio* (ll. 6–8).

Martial addresses one Chrestus, a Greek name (Χρηστός; cf. *ThlL onom.* 2.407.48). The character is fictitious, although the name probably conceals the identity of a real patron who has not repaid Martial as he thinks he deserves. Martial makes fun of the etymological meaning of the name, since χρηστός means 'useful', 'good of its kind', 'serviceable'; cf. *LSJ s. v.* 1. He is also mentioned in 9.27, a crude and biting criticism of an effeminate *fellator.*

Bibliography: S. Mandell, *CB* 62 (1986) 26–27. For the Jews in Rome, cf. H. J. Leon, *The Jews of Ancient Rome* (Philadelphia 1960), E. M. Smallwood, *The Jews under Roman Rule* (Leiden 1976), M. Grant, *The Jews in the Roman World* (London 1973), H. Solin, "Juden und Syrer in westlichen Teil der römischen Welt", *ANRW* 2.29.2 (Berlin 1983). On the *fiscus Iudaicum*, cf. L. A. Thompson, "Domitian and the Jewish Tax", *Historia* 31 (1982) 329–342.

ll. 1–3

Nulli: the use of *nullus* for *nemo* in the dative is frequent in poetry for the sake of metrical convenience. Not so in the nominative, where there are very few examples in the classical period, though somewhat more in silver Latin; cf. Citroni 82 *ad* 1.23.1, H-Sz 204 § 109.

nec... dederis remiserisque: synonymy and homoeoteleuton. This type of rhyme is a feature of popular speech and is frequent, for instance, in Plautus; cf. M. Bernhard, *Der Stil des Apuleius von Madara. Ein Beitrag zur Stilistik des Spätlateins* (Stuttgart 1927) (= Amsterdam 1965) 224. *Nec* for *ne* in negative imperatives is common in the poetry of all periods. It is first found in Enn. *Ann.* 149: *nec mi pretium dederitis* (cf. Ov. *Ars* 2.335–336: *Neve cibo prohibe nec amari pocula suci / porrige*). In the silver age its use also becomes general in prose. Cf. H-Sz 340 § 187, E. B. Lease, "*Neve* and *neque* with the Imperative and Subjunctive", *AJPh* 34 (1913) 255–275. For the frequency in Martial of verbs in the semantic field of 'give', 'receive', 'ask for' and 'have', cf. B. García Hernández, in *Actas* 2.242.

satis... liberalem: for the use of adverbs to emphasize the elative nature of adjectives in the positive grade, cf. H-Sz 163 § 97. This use is characteristic of the *sermo familiaris*; cf. J. B. Hofmann, *Latín familiar*, 101–102 § 68. *Liberalis* is a prosaic adjective rare in poetry with the exception of comedy (fifteen times in Plautus and twelve in Terence) and Martial (five occurrences). In the same metrical position, cf. 1.99.2, 4.64.27 and 7.79.2. Cf. also 5.18.10.

ll. 4–5 *Cumulatio* of names representing fictitious characters, to express the idea of 'everybody'. Apicius is not to be identified with the famous gastronomical writer frequently mentioned in Martial (2.69, 2.89, 3.22, 10.73.3), but is a name made up for the occasion, as in 3.80.2. Lupus and Gallus are frequently found as invented names. For Titius, cf. 1.17, 7.59. Caesius, only here found as an invented name, is not to be identified with Caesius Sabinus, a friend of Martial's (cf. 7.97, 9.58, 9.60, 11.8, 11.17). On this use of specific names to refer to no particular individual, cf. Courtney 203 *ad* Iuv. 4.13–14.

-que... et... -que... -que: polysyndeton with poetic *variatio*; cf. H-Sz 515 § 283, *ThlL* 5.2.887.80–888.3. The copulative repetition *-que... -que* at the end of the hendecasyllable is an expressive *cumulatio* typical of the metre, involving the linking of the last two members by means of the repeated conjunction. There are precedents for this usage in, for example, Catull. 15.19, 57.2, *Priap.* 23.3, 26.9, Stat. *Silv.* 4.9.26. This stylistic device is very frequent in Martial; cf. 7.72, 7.95.5. Cf. E. Siedschlag, *Form von Martials Epigrammen*, 41, n. 4.

ll. 6–8 Typical threat of *irrumatio* with no real intention of carrying it out; cf. Catull. 16.1 (= 14), 21.8, Mart. 3.96.3. Cf. also *CIL* 4.10030: *malim me amici fellent quam inimici irrument.* Cf. J. N. Adams, *LSV*, 125–130.

linges non mihi: brachylogy for *linges non mentulam meam (mihi)*, and a euphemistic expression for *te irrumabo. Irrumare* is an obscene term attested four times in Martial, and only in the second and fourth books. For other euphemisms of this type, cf. 3.82.23, 3.96.3, 12.35.4, 14.74.2. The action of *lingere mentulam* was considered degrading and improper for free citizens. *Lingere* in poetry is only attested in Martial (twelve times) and Catullus

(twice). It functions as a euphemism for the specific term *fellare*. It allows the object of the oral stimulation to be specified, ie, *membrum virile vel femineum vel culum utriusque*; cf. *CIL* 4.1441, 4.2400, 3.3103 and cf. J. N. Adams, *LSV*, 135, G. Vorberg, *Glossarium*, 311, *ThlL* 8.783.1–3. In Martial, *lingere* with reference to the action of *fellare* is found only here and in 9.40.4: *illam* (i.e., *mentulam*) *lingeret ut puella simplex*, 12.55.13: *gratis lingere non recusat* (both with omission of *mentulam*). Cf. also 3.88.1: *diversa sed inguina lingunt*.

non... nam... sed: for the structure *non... nam... sed* in the context of a threat of a sexual nature, cf. 1.92.11–14 (with Citroni 289). For explanatory parentheses introduced by *nam*, already found in Ter. *Andr.* 218, cf. Ov. *Met.* 1.2, 2.370, Mart. 1.54.2, 5.5.3–4, 6.27.1 (with Grewing 204), 7.82.3, 8.71.3–4, 9.44.3, 10.90.4 (*v. l.*). Cf. M. von Albrecht, *Parenthese*, 59–60.

proba et pusilla: to avoid having to carry out personally the threat of *irrumatio*, Martial points out his virtuous character (*vita proba*) and also the size of his penis. For jokes on the size of his member, cf. 1.23 (with Howell 158), where, according to the author of the *Index Expurgatorius*, the modest dimensions of the poet's *mentula* are the reason why his naked appearance is displeasing to Cotta, and 1.58.5 where the poet expresses his envy over the two million sesterces earned by a *mentula aliena*. The second term, *pusilla*, is the point of comparison with the *mentula Iudaica*, since Jewish males, thanks to the effect of mandatory circumcision on the appearance of their attributes, enjoyed a reputation for the size of their organs; cf. *ad* 7.35.4. *Probus* in the sense of 'honourable', 'virtuous', with clear connotations of morality; cf. 1.4.8.: *vita proba* (*OLD s. v.* 4c). *Pusillus* here in its primary sense of 'insignificant'. Note its use contrasted with *magnus* in 1.9 and 3.62.7–8. It is a colloquialism, rare in poetry except in Martial (eleven occurrences) and, to a lesser extent, the satirists (cf. Horace [two examples; *Sat.* 1.4.17, 1.5.69], Juvenal [three; 10.121, 14.29, 15.70], not in Persius). It is attested from Plautus (*Truc.* 868) and Cato (*Agr.* 90.1, 157.10). It is found twice in Catullus (37.16, 54.1), once in Ovid (*Rem.* 730) and *Priapea* (14.6) and not at all in Lucretius, Propertius, Virgil, Lucan or Statius. Cf. Citroni 83 *ad* 1.9.2, Henriksén[2] 19 *ad* 9.51.1.

de Solymis... perustis: construction of noun + participle in agreement, of the *ab urbe condita* type; cf. Iuv. 12.127: *iugulata Mycenis*. Jerusalem was destroyed by Titus in the year 70, in the course of the Judaean campaign led by him and Domitian, the destruction being alluded to by Valerius Flaccus in the introduction to his *Argonautica* (cf. Val. Fl. 1.13: *Solymo nigrantem pulvere fratrem*). After the fall of Jerusalem, the strongest and most handsome men, who can also be assumed to have been *bene mentulati*, were brought to Rome for the *pompa triumphalis* and to be sold as slaves. Cf. E. M. Smallwood, *The Jews under Roman Rule* (Leiden 1976) 519, *RE* 9.951–952 (Beer.). Martial may also be playing with the ambiguity of the term *Solymus*, which can function as a toponymical noun (*Solyma*, ie, Jerusalem), or as an ethnic adjective (*Solymus*), this latter use giving the expression an erotic tone, alluding to

the ardent sexuality of the Jews. *Solyma* as a toponym is the abbreviated form of the transliteration of the Semitic name for the capital of the Jews, *Hierosolyma*; cf. Iuv. 6.544: *interpres legum Solymarum.* Its origin derives from a false etymology from the name of a tribe mentioned by Homer (cf. *Il.* 6.184); cf. Tac. *Hist.* 5.2: *Solymos, carminibus Homeri celebratam gentem, conditae urbi Hierosolyma nomen e suo fecisse.* Cf. Kay 259 *ad* 11.94.5. For the use of the toponym as a name for the people in poetry, cf. D. C. Swanson, *A Characterization of the Roman Poetic Onomasticon* (London 1970) 10. *Perurere* in amatory poetry is also frequent in a metaphorical erotic sense, within the topos of the *flamma amoris* (cf. *OLD s. v.* 2). Cf. S. Mandell, *CB* 62 (1986) 27.

venit: the use of present for perfect is frequent in poetry in relative clauses; cf. Hor. *Sat.* 1.6.12–14: *contra Laevinum, Valeri genus, unde Superbus / Tarquinius regno pulsus fugit, unius assis / non umquam pretio pluris licuisse,* Verg. *Aen.* 9.299, Prop. 4.4.53, Stat. *Silv.* 1.6.101. In Martial, cf. 9.43.7–8: *hoc habuit numen Pellaei mensa tyranni, / qui cito perdomito victor in orbe iacet.* Cf. G. Friedrich, *Philologus* 68 (1909) 95–96.

damnatam... tributis: *tributis* is a dative, by extension from constructions with the dative in the case of verbs of the type *destinare, dare, mittere.* In the classical period it is limited to expressions of the type *damnare morti, Orco* (cf. Lucr. 6.1232, Verg. *Aen.* 4.699), but it is more freely used in silver Latin; cf. Stat. *Silv.* 3.3.118: *magno gens est damnata triumpho, Theb.* 6.81–82: *cuncta ignibus atris / damnat,* Sil. 15.241–242: *quem deus... damnasset Stygiae nocti?* cf. H-Sz 87 § 64, K-St 2.1.467 § 86, *ThlL* 5.1.19.5. Cf. the conjecture by A. E. Housman, *Class. Pap.*, 718 (= *JPh* 30 [1907] 238) *ad* 5.19.12–13: *damnatisve* (*flammarisve codd.*) *togae scripula tota decem / luxuria est.* The reference is to the *fiscus iudaicus,* on which cf. *ad* 7.35 and 7.82.

mentulam: ie, *mentulam recutitam*; cf. Hor. *Sat.* 1.9.70: *curtis Iudaeis.* A humorous personification of the *mentula,* functioning in a *pars pro toto* synecdoche, ie, *mentula pro homine*; in Martial, cf. 3.76.3, 9.32.5–6, 9.37.9–10, 11.78.1–2. For other personifications of the *mentula,* cf. Citroni 194 *ad* 1.58. The reference to a Jew by means of his sexual organ can be explained not only as regular poetic licence (cf. W. Stietzel, *De synecdoche eiusque in Martialis epigrammatis usu* [Diss. Jena 1907]), but also by the Roman legal custom of characterizing the Jews by the practice of circumcision; cf. Suet. *Dom.* 12 (cf. *ad* 7.82).

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Epigram in praise of Rabirius, architect of the Domus Domitiana. For a poetic ἔκφρασις of the same building, cf. Stat. *Silv.* 4.2.18–31:

Tectum augustum, ingens, non centum insigne columnis,
sed quantae superos caelumque Atlante remisso
sustentare queant. Stupet hoc vicina Tonantis
regia, teque pari laetantur sede locatum
numina. Nec magnum properes excedere caelum:
tanta patet moles effusaeque impetus aulae
liberior, campi multumque amplexus operti
aetheros, et tantum domino minor; ille penates
implet et ingenti genio iuvat. Aemulus illic
mons Libys Iliacusque nitet, multa Syene
et Chios et glaucae certantia Doridi saxa;
Lunaque portandis tantum suffecta columnis.
Longa supra species: fessis vix culmina prendas
visibus auratique putes laquearia caeli.

Cf. also Mart. 8.36. Cf. Platner-Ashby, *Topographical Dictionary*, 158–166, B. W. Jones, *Domitian*, 95–96, W. L. MacDonald, *The Architecture of the Roman Empire I. An Introductory Study* (Yale 1982) 47, L. Richardson, *Dictionary*, 114–117.

The poem is really an indirect panegyric of the emperor through praise of one of his great architectural projects. Praise of the magnificence of the public works promoted by the emperors is a standard encomiastic device in Martial; cf. (to Titus) *Epigr.* 1, (to Domitian) 1.70, 8.56, 9.24. It is often stressed that they are superior in beauty or dimensions to the wonders of the world; cf. *Epigr.* 1, 8.36. Cf. also Stat. *Silv.* 1.1.103–104: *tua sidereas imitantia flammas / lumina contempto mallet Rhodos aspera Phoebo*, *AP* 9.58 (Antip. Thess.):

Καὶ κραναᾶς Βαβυλῶνος ἐπίδρομον ἅρμασι τεῖχος
  καὶ τὸν ἐπ' Ἀλφειῷ Ζᾶνα κατηυγασάμην,
κάπων τ' αἰεργμα, καὶ Ἠελίοιο κολοσσόν,
  καὶ μέγαν αἰπεινᾶν πυραμίδων κάματον,
μνᾶμά τε Μαυσωλοῖο πελώριον· ἀλλ' ὅτ' ἐσεῖδον
  Ἀρτέμιδος νεφέων ἄχρι θέοντα δόμον,
κεῖνα μὲν ἠμαύρωτο † δεκηνιδε νόσφιν Ὀλύμπου
  Ἅλιος οὐδέν πω τοῖον ἐπηυγάσατο.

We know of Rabirius only through Martial. Apart from the present epigram, the poet dedicates an epitaph to the memory of his parents; cf. 10.71 (cf. L. Gamberale, *A&R* 38 [1993] 42–54). There has been some debate on a possible friendship between Martial and Rabirius; see, in favour, *RE* 1a.1.23–24 (Fabricius), *contra*, *Kl. Paul.* 4.1329 (W. H. Gross).

Bibliography: O. Weinreich, *Studien*, 9–12, G. Lugli, *Stud.Rom.* 9 (1961) 9–11.

ll. 1–2 Praise of Rabirius. The pentameter is a golden line.

Astra polumque: hendiadys. Martial plays with the double meaning of the terms, referring, apart from the descriptive element, to the proverbial expression *astra tenere*, meaning 'to attain glory, or (figuratively) immortality', 'to be famous'; cf., in the same position, 5.65.1–2: *Astra polumque dedit... / Alcidae.* Cf. also 14.124.2 (with Leary 189): *magno qui dedit astra patri.* See, for instance, Ov. *Met.* 4.251: *tanges tamen aethera,* Stat. *Silv.* 3.1.25–26 (with Laguna 137–138): *sive tui solium Iovis et virtute parata / astra tenes.* Cf. A. Otto, *Sprichwörter, s. v. caelum* 63 § 289, *ThlL* 3.328.57. Comparison of the emperor's palace with the heavens is regular practice in the court poets. In the imperial cult from the time of Augustus, the emperor was regarded as a god, and his palace as heaven (cf. *ad* 7.2.6). Cf. Verg. *Aen.* 8.97–100: *sol medium caeli conscenderat igneus orbem / cum muros arcemque procul ac rara domorum / tecta vident, quae nunc Romana potentia caelo / aequavit, tum res inopes Evandrus habebat,* 5.759–760: *tum vicina astris Erycino in vertice sedes / fundatur Veneri Idaliae,* Manil. 1.532–533: *haec igitur texunt aequali sidera tractu / ignibus in varias caelum laqueantia formas.* Statius, in his description of the *domus Flavia,* also compares it with the heavens; cf. *Silv.* 4.2.18–19 and 30–31 (with Coleman 93) (cited *supra*), and *Silv.* 3.4.47–49: *veterisque penates / Evandri, quos mole nova pater inclitus orbis / excolit et summis aequat Germanicus astris.* In the context of a description, two interpretations are possible: (1) Literal interpretation: the ceiling is decorated in imitation of the sky. Cf. 9.91 (with Henriksén[2] 135). (2) Metaphorical interpretation: the palace rises up to the heavens. See a similar ambiguity in Prop. 3.2.20 (with Fedeli[3] 104): *nec Iovis Elei caelum imitata domus.* Sargeaunt ("A note on Propertius III. 2, 20", *CR* 39 [1925] 19) interprets *imitata caelum* as an allusion to the decoration of the ceiling, painted blue and with stars. D. R. Shackleton Bailey (cf. *Propertiana,* 295) points to Serv. *Aen.* 1.505: *camera incurva... quae secundum eos qui scripserunt de ratione templorum ideo sic fit ut simulacro caeli imaginem reddat.* See the description of the dining room of Nero's *domus aurea* in Suet. *Nero* 31: *praecipua cenationum rotunda, quae perpetuo diebus ac noctibus vice mundi circumageretur.* Rothstein (cf. 17 *a. l.*), followed by Fedeli[3] (cf. 104 *a. l.*), takes it as a reference to the height of the palace and presents the parallel of 8.36.11: *haec, Auguste, tamen, quae vertice sidera pulsat, / par domus est caelo.* Cf. *contra* Sargeaunt *l. c.*: 'But the temple of Zeus at Olympia was by no means one of unusual size. The dimensions given in vol. 1 of Simpson's History of Architectural Development are length 210 feet, width 91 feet, height of column 36 feet. It was not so large as the Parthenon... while several of the Sicilian temples were on a far grander scale'. And, in reference to 8.36.11, he adds: 'The passage in Martial refers to a lofty building on the Palatine completed in Domitian's reign which had a dome to it, thus resembling the vault of heaven'. Richly-decorated coffered ceilings were also a symbol of great luxury; cf. C. W. Mendell, "Horace, *Odes* 2.18", *YClS* 11 (1950) 279–292, *RE* 12.369–375 (Ebert), Navarro Antolín 220–221 *ad* [Tib.] 3.3.16. *Astra* is a term of elevated style. In poetry, only

Seneca, Statius and Martial use it more frequently than *sidus*. For the phrase *astra capere*, cf. Val. Fl. 4.236–237: *iam regna poli, iam capta... / astra ferens*. Cf. Goldberg 107 *ad Priap.* 12.6, *ThlL* 2.969.21–29.

pia... mente: pia *PQf edd. praeter* Lindsay *et* Duff (pia percepisti Scriverius, Schneidewin) : pie *L* Lindsay, Duff : precepisti γ. The reading of *L* is simply an interpretation of the regular Latin enallage by which an adverb of manner is expressed by noun + adjective in agreement; cf. *ad* 7.92.9. *Pie* is, moreover, rare in poetry (only once in Tibullus, Ovid, Lucan and the tragedies of Seneca; cf. L. Håkanson, "Adverbs in Latin Poetry", *Eranos* 84 [1986] 48). The epithet *pius* is applied to anything relating to the gods or connected in some way with ritual contexts; cf. Pease 430 *ad* Verg. *Aen.* 4.517. Here it is applied to the architect of the palace of a god, namely Domitian. This use of *mens* qualified by an adjective of manner is the precursor to the adverbial forms in '-mente' and '-ment' which are so widespread in the romance languages, where *mens* has lost all its semantic content; cf. *ThlL* 8.737.68–738.17. The phrase *pia mens* is first found in Ov. *Met.* 8.767 (with Bömer[2] 247): *adspicit hunc mentisque piae cape praemia.* Cf. Ov. *Am.* 1.4.23 (with McKeown 87): *tacita... mente*, Liv. 6.26.6, Sen. *Dial.* 12.18.6, Val. Fl. 2.310, Plin. *Paneg.* 81.1. Cf. *ThlL* 8.729.76–80. Cf. Pease 167 *ad* Verg. *Aen.* 4.100, A. Ramírez de Verger, *Flavio Cresconio Coripo, El Panegírico de Justino II. Introducción, Edición Crítica y Traducción* (Sevilla 1985) 28.

Parrhasiam... domum: metaphor for 'imperial palace'. *Parrhasius* strictly means 'Arcadian' (from *Il.* 2.608; cf. especially Call. *Iov.* 10: ἐν Παρρασίῃ [= ἐν Ἀρκαδίᾳ], and also, with the same meaning, Ov. *Met.* 8.315, Lucan. 9.660, Val. Fl. 4.138), from the Arcadian origins of Evander, who was the first to settle on the site of the future city of Rome, on a hill which he would call Pallanteum after his birthplace in Arcadia and which was later known as the Palatine. Cf. Str. 8.8.1. Cf. Bömer 102 *ad* Ov. *Fast.* 2.276. Cf. 7.99.3, 8.36.3, 9.12.8 (with Henriksén 96), 12.15.1. It is widely attested in Latin from Verg. *Aen.* 8.344, 11.31. Cf. examples in Korn 110 *ad* Val. Fl. 4.138. Also found with the same meaning is *Parrhasis*, attested from Ovid (cf. *Epist.* 18.152, *Met.* 2.460) but otherwise rare (cf. Sen. *Ag.* 831, Lucan. 2.237, Stat. *Theb.* 7.8). For *Parrhasius = Palatinus*, cf. 7.99.3, 8.36.3, 9.11.8, 12.15.1. *Domus pro palatio* is a poetic usage found as early as Ennius; cf. *Scaen.* 91. Cf. Catull. 64.32, Lucr. 2.27, Hor. *Epod.* 9.3, Ov. *Trist.* 3.1.35 (*ThlL* 5.1.1971.24).

mira... arte: for *ars* in the sense of 'artistic ability' cf. Verg. *Aen.* 1.639: *arte laboratae vestes* (*ThlL* 2.672.51–673.9). For the expression, cf. Catull. 64.51, Verg. *Aen.* 9.301, Ov. *Met.* 10.247, *Am.* 2.15.14, Liv. 21.2.7 (*ThlL* 8.1071.68–69).

ll. 3–4 Historical *exemplum* to praise the artistic abilities of Domitian's architect. There are lexical similarities with Stat. *Silv.* 1.1.101–102: *optassetque novo similem te ponere templo / Atticus Elei senior Iovis* (cf. H. Heuvel, *Mnemosyne* 4 [1937] 320, Ch. Henriksén, "Martial und Statius", in Grewing, *Totus notus in orbe*, 87).

Phidiaco... digna Iovi: *dignus* with the dative is a rare usage; cf. Vitr. 2 *praef.* 2: *architectus Macedo, qui ad te cogitationes et formas adfero dignas tuae claritati.* The choice of Zeus / Jupiter as possible dedicatee of temples in Pisa designed by Rabirius is by no means fortuitous, as the architect has designed a palace for the other Jupiter, namely Domitian. Statius, for his part, hyperbolically compares the *domus* of Domitian with the temple of Iuppiter Optimus Maximus Capitolinus, the imperial palace obviously coming out better in the comparison; cf. Stat. *Silv.* 4.2.20–21 (with Coleman 89–90). The statue of Zeus by Phidias is also a model work of art in 9.24, where he compares it with a bust of Domitian. Martial is referring to a gold and ivory statue of Zeus, the masterpiece of Phidias, which was famed in antiquity and of proverbial beauty; cf. Str. 8.3.30: πολλὰ δὲ συνέπραξε τῷ Φειδίᾳ Πάναινος ὁ ζωγράφος, ἀδελφιδοῦς ὢν αὐτοῦ καὶ συνεργολάβος, πρὸς τὴν τοῦ ξοάνου διὰ τῶν χρωμάτων κόσμησιν καὶ μάλιστα τῆς ἐσθῆτος. δείκνυνται δὲ καὶ γραφαὶ πολλαί τε καὶ θαυμασταὶ περὶ τὸ ἱερὸν ἐκείνου ἔργα. ἀπομνημονεύουσι δὲ τοῦ Φειδίου, διότι πρὸς τόν Πάναινον εἶπε πυνθανόμενον πρὸς τί παράδειγμα μέλλοι ποιήσειν τὴν εἰκόνα τοῦ Διός... , Paus. 5.11.7, Liv. 45.28.5, Quint. 12.10.9. Cf. *RE* 19.1919 (G. Lippold). For a poetic ἔκφρασις of this statue, cf. Call. *frg.* 196. Cf. R. Pfeiffer, "The Measurements of the Zeus at Olympia", *JHS* 61 (1941) 1–5 (= *Ausgewählte Schriften* 72–79). For the high esteem in which Phidias was held in antiquity, cf. Cic. *Brut.* 228: *Q. Hortensi admodum adulescentis ingenium ut Phidiae signum simul aspectum et probatum est*, *Orat.* 8: *Phidiae simulacris quibus nihil in illo genere perfectius videmus* and, with a reference to the statue of Zeus mentioned here, Plin. *Nat.* 36.18: *Phidian clarissimum esse per omnes gentes, quae Iovis Olympii famam intellegunt, nemo dubitat.* Cf. M. Robertson, *A History of Greek Art* (Cambridge 1975) 292–322. In Martial, cf. also 9.24.2 (with Henriksén 134): *Phidiacum... ebur.* There are seven other references to Phidias in Martial (3.55.1, 4.39.4, 6.13.1, 6.73.8, 9.44.6, 10.87.16 and 10.89.2). For mentions of Phidias in literature, cf. J. Overbeck, *Die antiken Schriftquellen zur Geschichte der bildenden Künste bei den Griechen* (Leipzig 1868) 113, H. Stuart-Jones, *Select Passages from Ancient Writers illustrative of the History of Greek Sculpture* (London 1895) 77. The adjective *Phidiacus* is first found in Prop. 3.9.15: *Phidiacus signo se Iuppiter ornat eburno.* It occurs only once in Ovid (cf. *Pont.* 4.1.32), twice in Statius (cf. *Silv.* 2.2.66, 5.1.15) and once in Juvenal (cf. 8.103). In Martial, eight times (cf. Mart. 3.35.1, 4.39.4, 6.13.1 [with Grewing 139], 6.73.8, 9.24.2, 10.87.16 and 10.89.2). For the phrase, cf. Prop. 3.9.15 (*supra*).

dare templa: language typical of the advocations of temples, frequent in inscriptions commemorating the dedication (cf. *CIL* 3.1933). For *dare* in the sense of *consecrare, dicare*, cf. Cic. *Ver.* 2.4.67: *dare donare dicare consecrare Iovi.* In Martial, cf. 6.10.2 (with Grewing 121), 9.58.2, 9.64.2, 9.101.21 (*ThlL* 5.1.1669.74–1670.26, *OLD s. v.* 1b).

has... manus: regular *pars pro toto*; cf. Verg. *Aen.* 11.329, Hor. *Carm.* 4.11.9, Stat. *Silv.* 3.1.118 (*OLD s. v.* 24).

a nostro... Tonante: ie, *a Domitiano*, a variant on the habitual adulatory form *Iuppiter noster* (cf. Stat. *Silv.* 1.6.39); cf. Mart. 6.10.9 (with Grewing 125–126), 7.99.1, 9.39.1, 9.65.1, 9.86.7, 10.51.13. Cf. also 14.1.2 (with Leary 52): *nostrum... Iovem.* See, for example, Ov. *Trist.* 4.3.69, *Pont.* 1.7.49, where Ovid identifies Augustus with Jupiter, in allusion to his bolts of lightning. Cf. A. Barchiesi, *Il poeta e il principe. Ovidio e il discorso augusteo* (Bari 1994) 33–34. *Tonans* is a common epithet for Jupiter. It is attested ten times in Ovid but not at all in Virgil, Horace, Tibullus or Propertius. Cf. Statius (thirty-five occurrences), Martial (twenty-four) and Juvenal (no examples). Cf. Casali 43 *ad* Ov. *Epist.* 9.8, *ad* 7.60.2. Identification of the emperor with a god is a habitual literary topos; cf. Hor. *Carm.* 1.12.49–52, 57–60, and Ov. *Met.* 15.358–360, *Fast.* 2.127–132. Cf. especially Ov. *Trist.* 1.1.72: *venit in hoc illa fulmen ab arce caput*, 4.3.69, 5.2.53. Cf. K. Scott, *Imperial Cult*, 52, 133–138, especially 134, M. Beller, *Jupiter Tonans* (Heidelberg 1979) 75–78, O. Weinreich, *Studien*, 91–96, Henriksén[2] 121 *ad* 9.86.7 f., *ad* 7.2.6.

Pisa: Πῖσα is a city in Elis, where the Olympiads were held (cf. Verg. *Georg.* 3.180 [the only mention in Augustan poetry, apart from Ovid], Heuvel *ad* Stat. *Theb.* 1.421). Its exact location is unknown (cf. Philippson, *Die griechischen Landschaften* [1950–59] 3.319–331, *RE* 20.1732–1746 [Meyer], Bömer[2] 353 *ad* Ov. *Met.* 4.494). It was destroyed in 570 BC and, as a result of the sacking of the city, the building of the temple to Zeus was financed (cf. Paus. 5.10.2). In poetry and prose, both Greek and Roman, it became a synonym for Olympia; cf. Stat. *Silv.* 1.2.203, 2.2.65 (with Van Dam 236). It was an important centre for the worship of the father of the gods, and is often mentioned in connection with him; cf. Stat. *Silv.* 3.1.140–141: *Pisaeus... / Iuppiter*, 4.6.27 (with Coleman 182), Sen. *Ag.* 938: *palma Pisaei Iovis*, *Tro.* 849: *Pisas Iovis.* In Martial, only here. Cf. R. Stillwell, *Classical Sites*, 646–650 (N. Yalouris).

57

A distich in which the hexameter describes a situation and the pentameter offers an explanation with a Homeric word-play functioning as *aprosdóketon.*

Martial makes fun of the social mobility of a fictitious character who, having once been a boxer, became an *eques* thanks to the generosity of his *patrona.* At the same time he makes fun of the meaning of Homeric epithets, playing with obscene connotations. The Homeric epithets in question are those of Castor and Pollux; cf. *Il.* 3.237: Κάστορά θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα. Pollux is the boxer, and Castor the rider or horse-trainer (cf. also *Od.* 11.300). For the diffusion of the motif, cf. A. R. 1.146–147. Thus, on the one hand, in the framework of a 'social' interpretation of the epigram, Martial deals with the topic of the social promotion of men from the lower classes as a result of favours or generosity from lovers or benefactors, as in 7.64. In this case, it is an athlete who progresses from boxer to *eques,* probably as the result of his benefactor having donated the 400,000 sesterces necessary before anyone could be considered an *eques.* Thus Pepe (cf. *Marziale,* 151): 'un pugile, che per gli amori di una ricca matrona è divenuto cavaliere, s' è mutato da Polluce (in Omero πὺξ ἀγαθὸν) in Castore (ἱππόδαμος)'. This interpretation is supported by a similar play on these Homeric characters in 5.38: Calliodorus could easily be a Castor were it not for his brother, who lacks the wealth required to be an equestrian, just as Pollux was an impediment to his brother's career. See especially 5.38.5–6: *quid cum fratre tibi, quid cum Polluce molesto? / non esset Pollux si tibi, Castor eras.*

The epigram is also open to an 'erotic' reading: Achillas is a former *pathicus* who, charmed and seduced by the licentious Gabinia, has now adopted a more active role (cf. J. N. Adams, *LSV,* 166, n. 3). See the explanation by J. M. Giegengack (cf. *Significant Names,* 30): 'In Homer, the words are simple and straightforward epithets referring to the warlike prowess of the heroes, but Martial twists their meaning to make a sexual joke. Gabinia has made a man of her Achillas, turning him from a sterile boxer into a virile tamer of horses'. For the application of the term *equus* to the pathic member in a homosexual relationship, cf. Petron. 24.4: *equum cinaedus mutavit transituque ad comitem meum facto clunibus eum basiisque distrivit.* For *equus* in reference to a certain sexual position in which the active member 'rides' the *pathicus,* his movements resembling those of a horseman on his mount, cf. Hor. *Sat.* 2.7.50, Ov. *Ars* 2.731–732: *cum mora non tuta est, totis incumbere remis / utile et admisso subdere calcar equo,* 3.777–778: *Parva vehatur equo; quod erat longissima, numquam / Thebais Hectoreo nupta resedit equo* (*ThlL* 5.2.738.10–18). Cf. G. Vorberg, *Glossarium,* 160–161, V. Buchheit, *Studien,* 104, n. 6, A. Ramírez de Verger, "*Figurae Veneris* (Ov. *Ars* 3,769–88)", in W. Schubert, ed., *Ovid. Werk*

und Wirkung. Festgabe für Michael von Albrecht zum 65. Geburstag (Frankfurt: Peter Lang, 1999) 1.237–243.

P. T. Eden (*Mnemosyne* 52 [1999] 581–582) has recently proposed a new erotic interpretation: 'It is far more likely to have its usual meaning with the implication that Achillas was and still is a *cinaedus*, and Gabinia is in exactly the same situation as the Galla of the following epigram (7.58), who marries a succession of *cinaedi*. Whether, as 'horse', she provides penetration with clitoris (...) or ὄλισβος (...) cannot be determined. Achillas has not changed the sex of his partner – that is the joke'.

For play on changes of name, cf. 3.24, 3.78, 8.58, 11.74, and especially 1.50, against the background of the Homeric poems, as here.

Martial also plays with Homeric terms in 1.45 (with Citroni 149–150), 1.50, 5.38.3, 9.94.4. Parodic quotations of Homer are frequent in Greek epigram; cf. *AP* 11.328 (Nicarc.), 11.68.5 (Lucill.), 12.251.3–4 and 12.4.8 (Strat.). For play on Greek words, cf. also 4.9.3 and 14.214. Cf. O. Weinreich, *Studien*, 162. Outside Martial, cf. *AP* 12.97.3 (Antip. Thess.), Hor. *Sat.* 2.5, Ov. *Am.* 1.8.7–8, *Trist.* 2.371–376, Sen *Apoc.* 5.4, Petron. 44, *Priap.* 68 (with Goldberg 322). Cf. V. Buchheit, *Studien*, 102–105.

Bibliography: J. M. Giegengack *Significant Names*, 29–30, V. Buchheit, *Studien*, 104, J. N. Adams, "Ausonius *Cento Nuptialis*", *SIFC* 53 (1981) 200, P. T. Eden, *Mnemosyne* 52.2 (1999) 580–582.

l. 1

Castora de Polluce... Achillan: Castor and Pollux were the twin sons of Leda, and brothers of Helen. They were the patrons of athletes and athletic contests, and were closely connected with the Flavians (note the statues of Vespasian and Titus as Castor and Pollux housed in the Castello di Baia). Martial mentions them for their surprise effect. These mythical characters have been chosen because of the epithets Homer attributes to them (cf. *supra*). Castor is the classic horseman; cf. 5.38.5–6 (*supra*). Cf. M. Salanitro, *Aion* 7–8 (1985/86) 111–112. The Greek accusative singular form, *Castora*, is preferred by the dactylic poets for metrical convenience. The form *Castorem* is only found once, in the late poet Claudianus; cf. 11.6 (*ThlL onom.* 2.242.64–66). *Achillan* is the accusative singular of the name of Greek origin *Achillas* (Gr. Ἀχιλλας); cf. 3.91.3. The mss. offer different readings (-as *PE* : -*a* L : -an *Q*). In other passages the manuscript tradition of Martial tends for the most part towards the Attic Greek form; cf. *Athan* in 4.19.8; *Hylan* in 6.68.8, 9.25.7, 9.65.14, 11.43.5. In 2.86.8 both forms, *Ladan* and *Ladam*, are found. In poetry, with few exceptions, the Attic accusative form becomes generalized; cf. Verg. *Aen.* 1.260: *Aenean*, Ov. *Met.* 10.169: *Eurotan*. Thus, for example, in Virgil the regular form of Greek accusatives is -*an*, although in some mss. there is some doubt before a consonant (cf. Verg. *Aen.* 4.74 [with Pease 149]: *Aeneam R*). In prose, the Greek form is rarely maintained, with the Latinized form -*am* being preferred. Cf., however, Liv. 1.1.4, 1.3.7, Cic. *Off.* 1.30, 109, *Tusc.* 4.25.55. On the accusative singular

of first-declension names of Greek origin whose nominative ends in -ας, cf. A. E. Housman, *Class. Pap.*, 830–833, especially 832 (= *JPh* 31 [1910] 254–257, especially 256), Kühner-Holssweig 434, E. Bednara, "*De sermone dactylicorum Latinorum quaestiones*", *ALL* 14 (1906) 353–360. However, in this particular case *Achillas* is twice found in the accusative with the ending *-an* in *Bell. Alex.* 4.1. The accusative in *-am* is more frequent; cf. Caes. *Civ.* 3.104.2 (*et al.*) and, in poetry, Lucan. 10.350: *Achillam* (also at the end of the line). On the use of Greek names in Martial, cf. E. Renn, *Die griechischen Eigennamen bei Martial. Grammatisch-kritische Untersuchung* (Programm der Bayer. Studienanstalt Landshut 1888/1889).

Gabinia: only appearance in Martial. Although the character is an invented one, Martial chooses for his aristocratic benefactor an unambiguously Roman name, and one belonging to the nobility. Gabinius is the name of a Roman *gens*, one of whose most prominent members was A. Gabinius, consul in 58 BC and supporter of Caesar; cf. Cic. *Att.* 10.8.3, Caes. *Civ.* 3.4.4.

fecit: in the sense of 'turned him into'; cf. *ThlL* 6.1.110.65–111.76, *OLD s. v.* 17a. Syntactically, *Castorem* functions as predicate of *Aquilan* to indicate the final state of the transformation; cf. Liv. 1.32.7: *Iovem testem facit*, Ov. *Met.* 5.248–249: *Perseus ait oraque regis /... silicem sine sanguine fecit*, 5.543–544: *testemque profanam / fecit avem.*

l. 2 Two independent asyndetic paratactical clauses, the relationship between them being indicated by the interplay of the pluperfect tense and the future, reinforced by the temporal adverb *nunc.* The marked asyndeton underlines the contrast between the two states. The opposition rests on the contrast between the two Greek terms, placed at either end of the pentameter. Cf. 1.62.6; in both cases the verbs and the opposing terms are chiastically arranged. For the structure, cf. 3.24.13: *Sic, modo qui Tuscus fueras, nunc Gallus aruspex.* For play on the obscene meaning of epic terms or expressions, cf. 11.47.1, 11.23.10 (with Kay 121), 11.78.9. Cf. J. N. Adams, "Ausonius *Cento nuptialis* 101–131", *SIFC* 53 (1981) 199–200. For further cases of similar word-play, cf. *ficus-caprificus* (4.52), *nautas-Argonautas* (3.67.10), Suet. *Galba* 6.2: *disce, miles, militare: Galba est, non Gaetulicus.* Cf. Mart. 3.78, 9.95, Theoc. 1.86, *AP* 11.21, 11.107, 11.222, 11.225, 12.152. Cf. E. Pertsch, *De. V. M. graec. poet. imit.*, 45, K. Prinz, *M. und griechische Epigr.*, 85–85, H. Haffter, "Interpretationen zur römischen Volkspoesie", *Hermes* 87 (1959) 98, n. 1 (with bibliography).

πὺξ ἀγαθός: a Homeric quotation; cf. *Il.* 3.237, and cf. also Hor. *Carm.* 1.12.25–27 (with Nisbet-Hubbard 153): *puerosque Ledae, / hunc equis, illum superare pugnis / nobilem* (cf. O. Weinreich, *Studien*, 164), *Sat.* 2.1.26–27: *Castor gaudet equis, ovo prognatus eodem / pugnis*, Prop. 3.14.17–18: *qualis et Eurotae Pollux et Castor harenis, / hic victor pugnis, ille futurus equis*, Ov. *Fast.* 5.700: *Tyndaridae fratres, hic eques, ille pugil*, *Met.* 8.301–302 (*ThlL* 6.2735.72). Cf. Fedeli[3] 459–460 *ad* Prop. 3.14.17–18. The expression refers, on the one hand, to the athletic qualities of the character, specifically to his boxing

skills; on the other, πύξ has erotic connotations of *pedicatio*, deriving from the phonic similarity with πυγή = *culus*. Cf. the loanword *puga*, which is attested in Latin in Non. 19: *pati dum poterunt, antequam pugae pilant*, Hor. *Sat.* 1.2.133: *ne nummi pereant aut puga aut denique fama* (cf. also Hor. *Sat.* 1.2.93: *depugis, nasuta, brevi latere ac pede longo est*). Cf. J. N. Adams, *SIFC* 53 (1981) 262.

ἱππόδαμος: Homeric epithet for Castor (cf. *Od.* 11.300). Literally, breaker of horses, *equorum domitor*. Cf. *Il.* 2.23, *Od.* 3.17. For the erotic connotations, cf. *AP* 5.202 (Asclep. or Posidipp.):

Πορφυρέην μάστιγα, καὶ ἡνία σιγαλόεντα
Πλαγγὼν εὐίππων θῆκεν ἐπὶ προθύρων,
νικήσασα κέλητι Φιλαινίδα τὴν πολύχαρμον,
ἑσπερινῶν πώλων ἄρτι φρυασσομένων.
Κύπρι φίλη, σὺ δὲ τῇδε πόροις νημερτέα νίκης
δόξαν, ἀείμνηστον τήνδε τιθεῖσα χάριν.

and also 5.203 (Asclep.) (cf. E. Pertsch *De V. M. graec. poet. imit.*, 15). See J. N. Adams, *LSV*, 165–166.

58

Martial ridicules the society of his time, censuring the excessive predilection of women for effeminate men. He addresses one Galla, who, deriving inordinate pleasure from well-groomed men, enters into marriage on several occasions without ever managing to achieve sexual satisfaction. Martial, adopting the role of *magister amoris*, advises her where to find a husband, but he holds back a surprise for the reader, stating in confidential tones at the end of the poem that one should not trust appearances, for even in the midst of the severe Stoic nobility, homosexuals are to be found.

The epigram has a three-part structure: (1) ll. 1–2 Presentation of a libidinous woman who marries effeminate men, having fallen in love with their spruce appearance. (2) ll. 3–6 Description of the frustrated sex life of the addressee, the real reason for her repeated marriages. (3) ll. 7–10 Advice from Martial on finding a real husband, with closing gnomic warning (l. 10).

He addresses one Galla, a name for a fictitious character, on which cf. *ad* 7.18.

Bibliography: *Index Expurgatorius*, 47, R. A. Pitcher, in K. Lee, Ch. Mackie & H. Tarrant, *Multarum artium scientia. A 'chose' for R. Godfrey Tanner. Contributed by his allies upon rumours of his retirement* (Auckland 1993) 56–67.

ll. 1–2 Introduction of a lustful woman who is attracted to effeminate men. Martial criticizes her repeated marriages; see the same criticism for a different reason in Publil. *Sent.* M 32: *mulier quae multis nubit multis non placet.*

sex aut septem: proverbial expression to express an indefinite number; cf. Lucr. 4.577–578: *sex etiam aut septem loca vidi reddere vocis, / unam cum iaceres*, Hor. *Epist.* 1.1.58: *sed quadringentis sex septem milia desunt.* The poet implies that there have been so many marriages that he has lost count. Cf. 9.15.1: *septem... virorum*, 9.78.1, and 10.43.1: *Septima... uxor.* Cf. also 4.69.3, 6.7.4, Iuv. 6.229.

nupsisti: *nubere* became a specialized verb in Latin for the action of entering into marriage from the point of view of the woman; cf. *OLD s. v.* 1. When speaking of a man, the expression *uxorem ducere* was used. Here it is applied in its proper sense, but for a sarcastic use cf. 1.24.4 (with Citroni 85), 12.42.1–2, Iuv. 2.134 and 137.

cinaedis: cf. *ad* 7.34.10.

pexaque barba: to devote excessive attention to the care of one's hair and beard was, to the Roman mind, characteristic of effeminate men; cf. Ov. *Ars* 1.505–509: *sed tibi nec ferro placeat torquere capillos, / nec tua mordaci pumice crura teras; /... Forma viros neglecta decet*, Cic. *Sest.* 18. Ovid recommends leaving such practices to girls and effeminate males (cf. *Ars* 1.523–524) and

advises women to shun men who pay excessive attention to their personal appearance (cf. *Ars* 3.433–434: *Sed vitate viros cultum formamque professos / quique suas ponunt in statione comas*). Cf. also 3.63, especially l. 3: *bellus homo est, flexos qui digerit ordine crines*, Sen. *Contr.* 1 *praef.* 10, Sen. *Epist.* 114.14. Cf. Kißel 543 *ad* Pers. 4.32–33. In addition, the beard, being a proof of masculinity (cf. Ar. *Ec.* 25, 69, 103), was a means to hide one's lack of virility; cf. Lucil. *frg.* 1058: *imberbi androgyni, barbati moecho cinaedi*, Iuv. 6 Ox. 6 (with Courtney 306). Cf. Mart. 9.47.4: *praependet sane nec tibi barba minor*, 12.42.1, where a *barbatus* is the *pathicus* in a homosexual relationship. For criticism of effeminate men affecting a severe aspect, cf. Pers. 4.37–38, Iuv. 2.8–13. *Pexa* in reference to 'hair' or, as here, to 'beard', in the sense of 'well groomed', is found in Martial only here. Cf. Cic. *Catil.* 2.22, Pers. 1.15, Quint. 1.5.14, Iuv. 11.149. In connection with the wool or cotton of garments, cf. 2.44.1, 11.57.6 (*OLD s. v.* 2).

ll. 3–6 Description of Galla's wanderings to satisfy her instincts; cf. 7.30.

experta latus: the perfect participle of *experiri* with the meaning of *cognoscere ab usu, experientia*; cf. *ThlL* 5.2.1679.12. *Latus*, literally 'flank', 'side', is frequently used with sexual connotations. It can function as a euphemism for *penis* or more generically as 'sexual potency'; cf. Ov. *Am.* 1.8.48 (with McKeown 227): *qui latus argueret, corneus arcus erat.* Here it is better to take it in the latter sense, with the paradox that she experiences, not its vigour, but the lack of it. Moreover, the poet goes on to refer immediately to the *flaccidus penis* of her lovers. In the sense of *genitalia virorum*, it is first found in Catull. 6.13: *non tam latera ecfututa pandas.* Cf. Ov. *Am.* 2.10.25, *Ars* 2.413, Petron. 130.8, Iuv. 6.37. In Martial, cf. 11.104.6, 12.97.4 (*ThlL* 7.2.1027.24–39). Cf. J. N. Adams, *LSV*, 49, E. Montero Cartelle, *Latín erótico*, 98–99, G. Vorberg, *Glossarium*, 302, R. Pichon, *Serm. amat.*, 185, V. Grassmann, *Epoden*, 113, D. W. T. Vessey, "A note on *latus*", *LCM* 1 (1976) 39–40.

madidoque simillima loro: a simile to express the flaccidness of the unerect penis; cf. 10.55.4–5: *idem post opus* (= the sexual act) *et suas palaestras / loro cum similis iacet remisso.* Cf. Petron. 134.9: *lorum in aqua, non inguina habet*, and 57.8: *tu lacticulosus, nec mu nec ma argutas, vasus fictilis, immo lorus in aqua, lentior non melior.* Criticism of the *membrum languidum* is a commonplace in erotic poetry from Ar. *V.* 1343, 1380 and Cratin. *frg.* 443 (Koch). Cf. Th. Hopfner, *Sexualleben*, 261, J. N. Adams, *LSV*, 42. Impotence was a cause of shame and contempt; cf. Hippon. *frg.* 92, Catull. 67.20–22, Tib. 1.5.39–40, Ov. *Am.* 3.7, *Priap.* 80, 83, Petron. 10.2, 128, Iuv. 10.204–209, *AP* 10.100.5–6, 12.240 (Strat.). In Martial, cf. 3.75, 3.79, 12.86 (on which see M. Wenzel, "Zwischen Wahn und Wirklichkeit", *Gymnasium* 106 [1999] 43–49), 13.34. On the question of impotence, cf. V. Grassmann, *Epoden*, 26, 30–31, J. P. Sullivan, *The Satyricon of Petronius: A Literary Study* (London 1968) 216–217, V. Buchheit, *Studien*, 87–88, A. Ramírez de Verger, "Las *Elegías* de Maximiano: tradición y originalidad en un poeta de última hora", *Habis* 17 (1986) 191, n. 35, J. L. Arcaz Pozo, "*Passer mortuus est:*

Catulo (Carm. 3), Ovidio (Am. 3,7) y Maximiano (el. 5, 87–104)", *CFC (L)* 8 (1995) 81, n. 7, J. M. McMahon, *Paralysin cave. Impotence, perception and Text in the Satyrica of Petronius* (Leiden 1998), H. P. Obermayer, *Martial und der Diskurs*, 271–281. For *madidus* (cf. *ad* 7.27.5) in reference to *penis*, cf. *Priap.* 48.1: *quod partem madidam mei videtis* (*ThlL* 8.36.70–37.8). The construction of *similis* with the dative is the original one and is prevalent in classical and postclassical Latin, as opposed to the construction with the genitive, the more common one in early Latin; cf. K-St 2.1.431 § 84, H-Sz 78 § 59 and 92 § 65, Ernout-Thomas 40 § 54 and 66 § 82, Bassols 1.78 § 62.

nec: for *ne... quidem.* Cf. *ad* 7.12.3.

lassa... manu: for the hand as an instrument of sexual arousal, cf. 11.22.4 and 11.29.1, where it is the licentious hand of an old woman which seeks to arouse the male member. Cf. also 11.104.12, where the lover demands the hand of his mistress for his erotic games, as Ovid recommends in *Ars* 2.706–708: *nec manus in lecto laeva iacebit iners, / invenient digiti quod agant in partibus illis, / in quibus occulte spicula tingit Amor.* For this adjective in the same context, cf. 11.46.3: *digitis... lassis.* More frequent is the use of the hand for self-stimulation; cf. 11.46.3–4: *truditur et digitis pannucea mentula lassis / nec levat extinctum sollicitata caput.* Cf. J. N. Adams, *LSV*, 209, W. A. Krenkel, "Masturbation in der Antike", *WZRostock* 28 (1979) 159–178, J. Henderson, *Maculate Muse*, 221. For a similar attempt to counter impotence, apart from 11.46.3 (cited *supra*), cf. 12.97.8–9: (*languet mentula*) *sed nec vocibus excitata blandis / molli pollice nec rogata surgit*, Ov. *Am.* 3.7(6).73–74, Iuv. 10.206, Maxim. *eleg.* 5.57–60: *Contractare manu coepit flaccentia membra / meque etiam digitis sollicitare suis...* Cf. A. Ramírez de Verger, "Parodia de un lamento ritual en Maximiano (*El.* 5.87–104)", *Habis* 15 (1984) 149–156, J. L. Arcaz Pozo, "*Passer mortuus est: Catulo* (Carm. *3*), *Ovidio* (Am. *3.7*) *y Maximiano* (el. *5, 87–104*)", *CFC (L)* 8 (1995) 85. For the expression, cf. Prop. 2.26.2, 2.33.2, Ov. *Epist.* 10.145, 14.131, Lucan. 4.355. *Lassus* is a term belonging to the *sermo poeticus*, as opposed to its more prosaic synonym *fessus*; cf. B. Axelson, *Unpoetische W.*, 29. In Martial, twenty-two occurrences of *lassus* as against five of *fessus*. Cf. G. Bonfante, "Los elementos populares en la lengua de Horacio", *Emerita* 5 (1937) 30–31.

stare: ie, *arrigere.* For this obscene sense of *stare*, cf. 2.45.1, 3.73.2, 6.23.1 (with Grewing 337), 11.25.1, 11.27.1, *Priap.* 73.2, Apul. *Met.* 2.7. Note the similar use of ἵστημι; cf. *AP* 12.232.1 (Scyth.): ὀρθὸν νῦν ἕστηκας. Cf. Forcellini 5.644 § 14, Brandt 125 *ad* Ov. *Am.* 2.15.25, J. Henderson, *Maculate Muse*, 112. In contexts of impotence, cf. 3.75.1: *Stare, Luperce, tibi iam pridem mentula desit.* On the commonplace of the *mentula non surgens*, cf. in Martial 6.23, 11.29, 12.86.

deseris:: a characteristic verb in the amatory lexis, expressing the desertion of the wife by the husband or viceversa, or simply that of one lover by the other; cf. *ThlL* 5.1.670.71–671.25, R. Pichon, *Serm. amat.*, 127. It is attested from the early period; cf. Plaut. *Amph.* 887–889 (Alcumena to Jupiter).

imbelles thalamos: a combination found only here. *Imbelles* in its original sense of 'not fit for war' (cf. *ThlL* 7.1.419.50), but applied to the *bella amoris* (for the amatory topos of *militia amoris,* cf. Ov. *Am.* 1.9.1. Cf. also Plaut. *Pers.* 231–232, *Truc.* 229–230, Hor. *Carm.* 3.26.1–2, Ov. *Ars* 1.36, 2.233. Cf. R. Pichon, *Serm. amat.*, 93, B. Lier, *Topica,* 33–34 § 18, A. Spies, *Militat omnis amans. Ein Beitrag zur Bildersprache der antiken Erotik* [Diss. Tübingen 1930] [= New York-London 1978], P. Murgatroyd, "*Militia amoris* and the Roman Elegist", *Latomus* 34 [1975] 59–79, L. Cahoon, "The Bed as Battlefield: Erotic Conquest and Military Metaphor in Ovid's *Amores*", *TAPhA* 118 [1988] 293–307, J. A. Bellido, "El motivo literario de la *militia amoris* y su influencia en Ovidio", *EClás.* 31 [1989] 21–32) and synonymous here with *mollis*; cf. Iuv. 6.366–367: *sunt quas eunuchi imbelles ac mollia semper / oscula delectent,* Maxim. *eleg.* 2.6: *imbellem decrepitumque senem,* Claud. 18.271–281. *Thalamus* is an elevated poetic term, used especially with reference to the bed of goddesses, heroines, queens and patrician ladies, particularly in the context of the marriage bed; cf. Catull. 68b.104, Verg. *Aen.* 6.521, 6.623, Prop. 1.15, 1.18, Ov. *Met.* 2.526, 4.328. Cf. R. Pichon, *Serm. amat.*, 279. Here as a metonym, *ut saepe,* for 'marriage'; cf. Verg. *Aen.* 4.550, Ov. *Met.* 3.267, 4.420, 6.148. For examples in poetry, cf. McKeown 111 *ad* Ov. *Am.* 1.5.11. In Martial, three times.

mollemque maritum: the phrase is not found elsewhere. Cf. *mollis vir* in 1.96.10, 3.73.4, 2.84.1, Liv. 33.27.2, Sen. *Ag.* 686. Cf. also Phaedr. 4.16.1: *molles mares. Mollis,* ie, *non potens,* is the term in the Latin erotic lexicon for 'effeminate'; cf. Catull. 25.1, Hor. *Epod.* 11.4, Ov. *Fast.* 4.243, *Trist.* 2.411, Mart. 3.73.4, Phaedr. 4.16.1, Iuv. 6.23 (*ThlL* 8.1379.26–52, *OLD s. v.* 15a). Cf. P. Pierrugues, *Glossarium eroticum,* 326, G. Vorberg, *Glossarium,* 362. In its proper sense it means simply 'sweet'; cf. Cic. *Off.* 1.37: *quid ad hunc mansuetudinem addi potest, eum, quicum bellum geras, tam molli nomine appellare?* It is an oxymoron, since although there is no etymological relationship between the two terms, *maritus* takes on the specialized meaning of *mas,* especially in the poetic language of the empire (cf. Ernout-Meillet *s. v.* 387–388). On the adjective, cf. E. Merli, *MD* 36 (1996) 217–219. *Maritus* here is in its proper sense, as a synonym for *coniux, vir*; cf. *ThlL* 8.404.31–64. Cf. R. A. Pitcher, in K. Lee, Ch. Mackie & H. Tarrant, *Multarum artium scientia. A 'chose' for R. Godfrey Tanner. Contributed by his allies upon rumours of his retirement* (Auckland 1993) 56–67.

in similes decidis... toros: an expressive metaphor for *rursus nubis hominibus eiusdem generis,* ie, *effeminatis. Torus* is an elevated poetic term referring specifically to the marriage bed; cf. *ad* 7.74.8. Here metaphorically for *coniugium,* a frequent use, especially among the elegists; cf. Prop. 3.12.6, Ov. *Pont.* 3.3.30 (Forcellini 6.126 § 10). Cf. R. Pichon, *Serm. amat.*, 281–282, G. Vorberg, *Glossarium,* 652. *In* with the accusative to indicate the location of the action of *decidere* is attested from Plautus on; cf. Plaut. *Pers.* 594: *ego ille doctus leno paene in foveam decidi* (cf. *ThlL* 5.1.162.54–69). Cf. especially Petron. 80.7: *sic ut eram, sine gladio in lectulum decidi* (not in an amatory context).

ll. 7–8 Martial, in the role of *magister amoris*, or teacher in the art of love, gives advice on where she should look for a husband. The right choice of partner is the first piece of advice given by Ovid; cf. *Ars* 1.35–36: *Principio, quod amare velis, reperire labora, / qui nova nunc primum miles in arma venis* (cf. especially l. 91: *illic invenies quod ames, quod ludere possis...*).

Quaere... invenies: the imperative, instead of a conditional protasis, followed by the future is a colloquial paratactical structure which is frequent in comedy and prose and also found in poetry; cf. Ov. *Am.* 2.2.40, *Fast.* 6.427. Cf. J. B. Hofmann, *Latín familiar*, 164–166 § 103, H-Sz 657 § 359. This type of parataxis is common in Martial; cf. examples in Citroni 195–196 *ad* 1.58.6.

Curios... Fabiosque loquentem: for the idea of 'talking about characters epitomizing severity and rectitude' as proof of masculinity, cf. 9.27, in reference to the effeminate Chrestus, who uses this subterfuge to hide his sexual inclinations. The device of establishing comparisons with the great historic examples of virtue is laid down by contemporary rhetorical theory; cf. Quint. 12.2.29–30, Sen. *Contr.* 7 *praef.* 3, 1 *praef.* 18. On Curius, cf. *ad* 7.68.4. The Fabian *gens* is one of the oldest patrician family lines in Rome, its origins being traced back to Hercules. It was particularly prominent in the 5th c. BC, when three brothers are said to have held seven successive consulships from the year 485 to 479. Fabii and Curii are also cited alongside each other in 6.64.1–2. For a reference to hypocritical behaviour in the same terms, cf. 9.47.1–3 (with Henriksén 146), Iuv. 2.2–3 and 8–10. Cf. R. E. Colton, *Juvenal's Use*, 70. In similar contexts, see 1.24.3, 9.27.6. For this use of proper names to typify a class, cf. Hor. *Carm.* 1.12.41–43, *Epist.* 1.1.64; cf. A. Otto, *Sprichtwörter*, 485 § 311, H-Sz 19 § 28, K-St 2.1.72 § 20, H. W. Litchfield, "National *exempla virtutis* in Roman Literature", *HSPh* 25 (1914) 1–71, A. Nordth, *Eranos* 52 (1954) 224–238. *Loqui* in the sense of *loqui de Curiis Fabiisque* or *aliquid in ore habere* is a colloquial formula frequently found in Cicero's letters to his friends; cf. *ThlL* 7.2.1666.23–1667.4. Cf. H-Sz 828 § 54. For uses in Martial, cf. Citroni 84 *ad* 1.24.3. Cf. also A. Nordth, *Eranos* 52 (1954) 232.

hirsutum: the adjective often indicates austerity of character; cf. Verg. *Ecl.* 8.34, Ov. *Ars* 1.108, Mart. 9.47.2, 10.65.9, Sil. 13.812. In a similar context, cf. 9.47.2, Iuv. 2.41. See especially the description of certain effeminate *hirsuti* in Iuv. 2.11–13: *hispida membra quidem et durae per bracchia saetae / promittunt atrocem animum, sed podice levi / caeduntur tumidae medico ridente mariscae.*

dura rusticitate trucem: note the marked alliteration of [*r*] in imitation of a rough sound befitting the type of austere man the poet is recommending. For alliteration in Martial, cf. T. Adamik, *ZAnt* 25 (1975) 69–75. In line with the austerity of the husband in question, *rusticus* refers, in amatory language, to a lack of sophistication in amorous relationships; cf. R. Pichon, *Serm. amat.*, 256. *Rusticitas* is first attested in Ovid; cf. *Am.* 1.8.44 (with McKeown 223), *Ars* 1.672 (cf. Hollis 130 *ad* Ov. *Ars* 1.607), 3.128, *Epist.* 16.186, 19.59. It is not found again until Calp. *Ecl.* 4.14 and Seneca (four times in prose). It is a hapax in Martial. For Martial's view of *urbanitas* and *rusticitas*, see

E. S. Ramage, *Urbanitas: Ancient Sophistication and Refinement* (Oklahoma 1973) 121. *Durus* with the extended meaning of *rudis, ineruditus, carens arte*; cf. Cic. *Brut.* 101: *Fannius... genere dicendi durior*, Hor. *Sat.* 1.4.8 (cf. *ThlL* 5.1.2309.72–2310.2). *Trux* can either be taken *sensu proprio* with the meaning of *qui vultu saevitiam praefert, aspectu terribilis* (cf. Forcellini 6.201 § 4), or in the more attenuated sense of 'wild', 'harsh', 'fierce', 'cruel'; cf. Tib. 1.10.76, Mart. 11.86, 14.37. In the amatory lexis it alludes to one who spurns love; cf. Prop. 2.34.50. Cf. R. Pichon, *Serm. amat.*, 284.

l. 9 For the idea, cf. Iuv. 2.7–8 (with Courtney 124): *Frontis nulla fides? Quis enim non vicus abundat / tristibus obscaenis?* The hypocrisy of those who attempt to use their manly looks to conceal their homosexuality is a frequent object of censure in Martial; cf. 1.24.4, 1.96, 2.36, 5.41, 6.56, 9.27.4, 9.47, 9.70. On the frequency of the commonplace in Martial, cf. W. S. Anderson, *CSCA* 3 (1970) 1–34 (*contra* J. Garthwaite, *Ramus* 22 [1993] 85, especially n. 18). In Greek epigram, cf. *AP* 6.293 (Leon.) and especially 11.155 (Lucill.):

> Οὗτος ὁ τῆς ἀρετῆς ἀδάμας βαρύς, οὗτος ὁ πάντη
>   πᾶσιν ἐπιπλήσσων, οὗτος ὁ ῥιγομάχος,
> καὶ πώγωνα τρέφων, ἑάλω. Τί γάρ; Ἀπρεπὲς εἰπεῖν·
>   ἀλλ' ἑάλω ποιῶν ἔργα κακοστομάτων.

Cf. Citroni 82–83 *ad* 1.24.

tristis... turba: *tristis* in the extended sense of 'solemn', 'austere', with overtones of archaic morality; cf. Lucil. *frg.* 754: *tristis ac severus philosophus*, Cic. *Ver.* 1.1.30: *iudex tristis et integer*, Iuv. 2.8 (cited *supra*), Mart. 1.24.2. On hypocrisy, cf. especially Quint. 12.3.12: *in publico tristes, domi dissoluti.* Cf. Sherwin-White 109 *ad* Plin. *Epist.* 1.10.7 (*OLD s. v.* 4b).

l. 10 Gnomic *sententia.* Cf. the same expression in 4.58.2 and 9.78.2.

vero... viro: paronomasia (cf. H. Lausberg, *Elementos,* 136 § 277). Each at the end of the hemistich. Cf. also the alliteration in *vero nubere, Galla, viro.*

viro: in contrast with *cinaedus* (cf. ll. 1 and 9), that is, with connotations of 'a man capable of carrying out his marital duties'. Cf. Plaut. *Poen.* 1318: *te cinaedum esse arbitror magis quam virum.* As is the case with ἀνήρ, it is never applied to the passive member in homosexual relationships. *Vir* in these sexual senses eventually disappeared from colloquial Latin, being replaced by *homo* (cf. E. Löfstedt, *Syntactica,* 1.43, J. N. Adams, *Glotta* 50 [1972] 247, n. 92). Cf. Forcellini 6.350 § 1: *vir proprie ac universim est masculus in genere hominum, cui respondet mulier, femina.*

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An elegiac distich in which Martial, who is – as has been pointed out to me by S. Lorenz – probably angry with a patron who has not invited him to dinner, makes fun of the Roman tradition of always dining in company, which was taken so far that it was actually frowned upon to have dinner on one's own. At the same time he censures the gluttony of a lone diner who has boar served, within the topos of the condemnation of μονοσιτία. Thus, for Juvenal, eating vast quantities of food on one's own is a sign of social degradation; cf. Iuv. 1.94–95 (with Mayor 134): *quis totidem erexit villas, quis fercula septem / secreto cenavit avus?*

For criticism of the practice of eating unaccompanied, see the maxim of Epicurus quoted in Sen. *Epist.* 19.10: *'Ante' inquit 'circumspiciendum est cum quibus edas et bibas quam quid edas et bibas; nam sine amico visceratio leonis ac lupi vita est'* (cf. also Luc. *Sat.* 34). Plutarch, for his part, goes so far as to derive *cena* from κοινός, claiming that it denotes a social dinner, with *prandium* the term for the meal taken without company; cf. Plu. *Mor.* 726e: τὸ μὲν γὰρ δεῖπνόν φασι κῆναν διὰ τὴν κοινωνίαν καλεῖσθαι.

Martial plays with the etymology of the proper name Aper, a very common Roman personal name derived from the animal world, particularly frequent in Seneca and inscriptions; cf. I. Kajanto, *Cognomina*, 68, 325, Kay 146 *ad* 11.34, *ThlL* 2.210.47. He makes use of the etymological sense of this *cognomen* and the excessive frequency with which boar was served at dinner to criticize a wealthy glutton who has boar at his table set for one. Boar is the banqueting dish par excellence; cf. Iuv. 1.141: *apros, animal propter convivia natum!* However, it could also be consumed daily; cf. Plin. *Nat.* 8.210, J. André, *L'alimentation*, 115–116.

Martial uses the same name, again in connection with dinners and festive meals, in 11.34, 12.30, 12.70. See especially 10.16(15), which presents a dowry-hunting Aper, playing with hunting terms and role-reversal: Boar (*Aper*) is the hunter. For play on proper names, cf. E. S. McCartney, "Puns and Plays on Proper Names", *CJ* 14 (1919) 343–358.

Gluttony is a frequently-satirized vice; cf. 5.70, 9.10 and cf. Hor. *Sat.* 2.2, *Epist.* 1.15.26–41, Iuv. 1.141–142: *quanta est gula quae sibi totos / ponit apros.* Cf. H. Szelest, *Das Altertum* 9 (1963) 30–31.

The poet addresses a fictitious Titus, to whom he also refers in 7.10.7 and 1.17.

R. E. Colton relates this distich with Iuv. 1.140–141 (*supra*) (cf. *Juvenal's Use*, 60).

ll. 1–2 The repetition of the proper name is a unifying expressive device (cf. 7.3.1–2).

Caecilianus: a name frequently used for a fictional character. In 1.20 the name also refers to a greedy host who eats dishes set aside for him while his guests look on; and in 2.37 the name is used for a greedy guest. It is a common *cognomen*, especially frequent in African inscriptions; cf. I. Kajanto, *Cognomina*, 18, 45, 142. Martial uses it on fifteen occasions, probably for metrical convenience. For possible variants, cf. Citroni 213 *ad* 1.65, and 236 *ad* 1.73. For the technique of rounding off the epigram by repeating the proper name, cf. 7.3 and 41.

Bellum: the adjective is characteristic of the *sermo familiaris*; cf. J. B. Hofmann, *Latín familiar*, 212–213 § 130, B. Axelson, *Unpoetische W.*, 35. Martial uses it in imitation of Catullus, in whom it is attested fifteen times (cf. D. O. Ross, *Style*, 110–111) instead of the more formal *pulcher*. It is found basically in the comedies of Plautus, with twenty-seven occurrences (as against only one example in Terence), in satirical literature, except in Juvenal (cf. Lucilius [three times], Horace *Sat.* [once; cf. *Sat.* 1.4.114], Persius [twice], Petronius [ten times]) and in Cicero's letters (twenty-eight). In elegy, it is attested only in Ovid, with one example (cf. *Am.* 1.9.6 [with McKeown 263]) and Tibullus (three examples, two of them in the *Appendix Tibulliana*). It is not attested in Virgil or Propertius. In Martial, twenty times (plus twenty-one occurrences of the adverb *belle*). Cf. Murgatroyd 274 *ad* Tib. 1.9.71–72, *ThlL* 2.1856.31–1858.12.

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The poet begs Iuppiter Tonans not to have a poor impression of him simply because he asks for nothing for himself. This is an encomiastic epigram in which he depicts the emperor as Jupiter's right-hand man, following the ancient topos (cf. *infra*). A certain humorous tone can be detected as Martial presents himself as asking for nothing, when in fact he is making a request of the very person who can grant him his wishes immediately, namely the emperor, who is set on a par with Jupiter and receives even higher praise than the god. For other entreaties to the gods on the part of Martial, cf. *ad* 7.74.

Martial opens this epigram in the form of a typical prayer to Jupiter, calling upon him in the vocative and postponing mention of his name until line 5. Martial makes a distinction between the habitual entreaties of the people and what he himself is requesting as *vates*, like Horace in his prayer to Apollo in *Carm.* 1.31, the difference being that while Horace is making a request on his own behalf, Martial distances himself by means of an ending not unconnected with his adulatory character: he is making a plea on behalf of the emperor. The final *aprosdóketon* is a masterly example of word-play.

Bibliography: for the emperor as patron, cf. H. Szelest, *Eos* 62 (1974) 106, H. Mattingly, "The Emperor and his Clients", in A. J. Dunston, ed., *Essays on Roman Culture: The Todd Memorial Lectures* (Toronto 1976) 159, F. Millar, *The Emperor in the Roman World* (London 1977) 110–122.

ll. 1–2 Invocation to Iuppiter Tonans.

Tarpeiae... aulae: ie, *templi Capitolini.* Iuppiter Tonans was considered the guardian or gatekeeper of the temple of Iuppiter Capitolinus after the god himself had appeared to Augustus in a dream and informed him of his jealousy of the recent title of Iuppiter Tonans, which was robbing him of worshippers. To make it quite clear that he himself was the custodian of the great temple, the emperor Augustus had bells hung on the pediment of the temple of Iuppiter Tonans; cf. Suet. *Aug.* 91.2. Cf. K. Latte, *Religionsgeschichte,* 304–305. According to Plin. *Nat.* 36.50, it was one of the few buildings in Rome to be constructed entirely out of marble, not just faced in this material. It was rebuilt by Domitian after a fire in the year 80. Cf. E. Nash, *Pictorial Dictionary of Ancient Rome* (London 1961–1962) 1.535, Platner-Ashby, *Topographical Dictionary,* 305–306. Cf. further J. A. Anderson, "A Topographical Tradition in the Fourth Century Chronicles: Domitian's Building Program", *Historia* 32 (1983) 93–105. It was considered a symbol of everlasting stability; cf. Hor. *Carm.* 3.30.9–10, Verg. *Aen.* 9.447–448, Stat. *Silv.* 1.6.102. For the epithet *Tarpeius,* equivalent to *Capitolinus,* in relation to Jupiter or his temple on the Capitoline, cf. Verg. *Aen.* 8.347: *ad Tarpeiam sedem et Capitolia,*

Prop. 4.1.7: *Tarpeiusque pater*, Ov. *Fast.* 6.34: *Tarpeio... Iovi*, Mart. 9.86.7: *Aspice Tarpeium Palatinumque Tonantem*, Stat. *Silv.* 3.4.105: *Tarpeia... templa*, Iuv. 6.47 (with Courtney 268): *Tarpeium limen*, Stat. *Silv.* 4.3.160–161: *et renatae / Tarpeius pater intonabit aulae.* Martial always use this adjective of things connected with Jupiter (eight occurrences, five in book 9 [cf. Henriksén 58 *ad* 9.1.5). In its proper sense it is related to the treacherous Vestal Virgin Tarpeia. According to legend, she was killed by the Sabines on the so-called Tarpeian Rock, a precipitous cliff on the Capitol from which murderers and traitors were thrown, located close to the temple of Jupiter Capitolinus (Varro *Ling.* 5.41), or at the south-east corner of the hill above the Roman Forum (D. H. 7.35.4, 8.78.5). Cf. L. Richardson, *Dictionary*, 377–378. *Aula* in this metaphorical sense of 'consecrated place', 'temple' only in Martial and Statius. Cf. Mart. 9.16.3, Stat. *Silv.* 2.2.109–110 (with Van Dam 259), 3.1.10 (with Laguna 132), and 4.3.161 (with Coleman 134) (*ThlL* 2.1456.4–15, *OLD s. v.* 3b). Cf. *ad* 7.99.3.

venerande rector: ie, Iuppiter Tonans, guardian or gatekeeper of Iuppiter Capitolinus, to whom Augustus dedicated a temple on the Capitoline in the year 26 BC, after having only just managed to return alive from his campaign in Cantabria (cf. l. 2: *salvo duce*); cf. Suet. *Aug.* 91.29, D. C. 4, *CIL* 6.2295. *Venerandus* in its strict sense is applied to Jupiter (cf. 9.17.1; to Aesculapius, cf. 12.2[3].7), although the same epithet is frequent for the emperor, ie, *Iuppiter terrenus*; cf. 1.70.5 (with Citroni 227–228), 9.20.5 (cf. Henriksén 121 *a. l.*: 'the house is 'venerable' as the birthplace of Domitian'). Cf. K. Scott, *Imperial Cult*, 100. For the use of *rector*, cf. *ad* 7.7.5.

l. 2 Echo of Hor. *Carm.* 3.5.1–3: *Caelo tonantem credidimus Iovem / regnare: praesens divus habebitur / Augustus...* A highly encomiastic proverbial expression: the good health or unexpected escape from death of an illustrious person (here, the emperor) is proof of the existence of the gods. Cf. 2.91.2 (with Friedländer 281): *sospite quo magnos credimus esse deos*, 5.1.8: *sospite quo gratum credimus esse Iovem*, Sen. *Epigr.* 24.4 (Baehrens). For Ovid, likewise, the emperor Augustus is the visible god, in contrast with his celestial counterparts; cf. *Trist.* 2.54 (with Luck 101): *per te praesentem conspicuumque deum.*

salvo duce: ablative absolute construction of the *me consule* type; cf. Hor. *Carm.* 4.5.27: *incolumi Caesare*, *Epod.* 1.5: *te... superstite*, Ov. *Pont.* 2.1.67: *me salvo.* Cf. Bassols 1.136 § 121.152 § 136, K-St 2.1.779 § 139, Ernout-Thomas 88 § 111.

Tonantem: here, strictly, referring to Iuppiter Tonans. According to D. C. 54.4, it was a translation of the Greek Ζεὺς βροντῶν. Cf. the Homeric epithet ὑψιβρεμέτης (*Il.* 1.354) and also the use of βρονταῖος in Arist. *Mu.* 401a17 and *Orph. Hymn.* 15.9. It is the favourite epithet for Jupiter in Latin poetry; cf. Ov. *Epist.* 9.7, *Met.* 1.170, 2.466, 11.198, *Fast.* 2.69, 4.585, 6.33, 6.349. It is very frequent in Martial; cf. 5.55.1, 5.72.1, 8.39.5, 9.3.9, 9.11.7, 9.86.7, 9.91.5, 10.20(19).9, 10.35.19, 10.92.6, 11.43.3, 11.94.7. Cf. Bömer[2] 77–78 *ad* Ov. *Met.* 1.170, Henriksén[2] 121 *ad* 9.86.7, *RE* 10.1131.1–19

(Thulin), J. B. Carter, *Epitheta*, 56–57. The epithet is a reference to Jupiter as god of thunder; cf. Ov. *Fast.* 2.69, Lucan. 1.196, 3.320, Iuv. 13.153. In Martial, it is also applied to Domitian; cf. *ad* 7.56.4. For the cult of Jupiter Tonans, see V. Gardthausen, *Augustus und seine Zeit* (Leipzig 1891–1904) 1.685, 1.970–971.

ll. 3–6 The poet describes a real situation and requests that no false conclusions be drawn (cf. 2.68.1–3).

sibi: *dativus commodi*, a brachylogy for *votis poscens sibi.*

fatiget: a typical use to express the reiterative nature of entreaties; cf. Hor. *Carm.* 1.2.26 (with Nisbet-Hubbard 29), Lucr. 4.1239 (with Brown 346), Mart. 8 *praef.* 9–10. For the sense of 'to weary the gods with entreaties', cf. D. R. Shackleton Bailey, *Propertiana*, 138, Mulder *ad* Stat. *Theb.* 2.244, Fordyce 165 *ad* Verg. *Aen.* 7.582, Dilke *ad* Stat. *Ach.* 1.104, *ThlL* 6.348.66–349.35. For the phrase, cf. Liv. 27.50.5: *matronae quia nihil in ipsis opis erat in preces obtestationesque versae per omnia delubra uagae supliciis votisque fatigare deos,* [Quint.] *Decl.* 4.10: *illa, illa aestimemus, propter quae fatigamus votis deos, propter quae brevem querimur aetatem.*

suscensueris: a hapax in Martial, rare in poetry except in early comedy and Ovid; cf. Plaut. *Asin.* 49. 146, 354, Ov. *Epist.* 16.35, 16.129, 20.185, *Pont.* 3.1.89, 4.14.15.

ll. 7–8 Note the careful arrangement of the terms: rhythmic repetition of the same word at the end of the line and chiastic arrangement of the rest. The idea that the emperor depends directly on Jupiter is a widely-held belief in antiquity; cf. *Il.* 9.97–99: οὕνεκα πολλῶν / λαῶν ἐσσι ἄναξ καί τοι Ζεὺς ἐγγυάλιξε / σκῆπτρόν τ' ἠδὲ θέμιστας, ἵνά σφισι βολεύῃσθα, Hes. *Th.* 96: ἐκ δὲ Διὸς βασιλῆες (= Call. *Iou.* 79), Hor. *Carm.* 1.12.49–52 (with Nisbet-Hubbard 164), 3.1.5–6, *AL* 813: *Iuppiter in caelis, Caesar regit omnia terris,* Ov. *Met.* 15.858–860, Plin. *Paneg.* 67.5, 80.4–5. Cf. Nisbet-Hubbard 164–165 *ad* Hor. *Carm.* 1.12.50. Martial uses the same idea of appealing to the earthly god, Domitian, who can grant what is asked of him, instead of the real Jupiter, in 6.10.1–4. See also 8.24, where entreaties result in the deification of Domitian. For the idea of Domitian as deputy of Jupiter, cf. F. Sauter, *Kaiserkult*, 54–78, J. R. Fears, "The cult of Jupiter and Roman Imperial Ideology: the Role of Domitian", *ANRW* 2.17, 1 (Berlin 1981) 233–245. The association of Jupiter with Domitian is attested even in inscriptions; cf. M. Bös, "Eine Weihung an Jupiter und den Genius Domitians", *BJ* 158 (1958) 29–35.

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Epigram in praise of the municipal policy of Domitian, who by means of an edict brought peace back to the streets of Rome. On the poor quality of life in the city, cf. 12.57. Cf. especially ll. 3–6: *nec cogitandi, Sparse, nec quiescendi / in urbe locus est pauperi. Negant vitam / ludi magistri mane, nocte pistores, / aerariorum marculi die toto.* See a similar criticism in Sen. *Epist.* 56.2: *iam biberari varias exclamationes et botularium et crustularium et omnes popinarum institores mercem sua quadam et insignita modulatione vendentis.*

The degree of noise in the Urbs is a cause of continual protest. Among the Augustans it is a commonplace to complain about the high levels of noise in the city and how difficult it is to get to sleep; cf. Verg. *Ecl.* 1.55, *Georg.* 3.435, Hor. *Epod.* 2.28–29, *Carm.* 3.1.21, *Epist.* 1.17.7, 2.2.79, Calp. *Ecl.* 4.25–26. At a later date, see also Sen. *Her. F.* 172, Stat. *Silv.* 1.1.65, 3.5.16 (with Laguna 356), 4.4.18 (with Coleman 142), Mart. 12.18.2: *clamosa... in Subura,* Iuv. 4.32–33: *magna qui voce solebat / vendere municipes fracta de merce siluros?* and, especially, Iuv. 3 (cf. E. C. Witke, "Juvenal 3, an eclogue for the urban poor", *Hermes* 90 [1962] 244–246). For the hustle and bustle of Rome as reflected in Martial, cf. 12.57.4–5, 1.41, 10.87.9, 8.44, especially l. 9. Cf. J. W. Spaeth, *CJ* 27 (1931/32) 245–247 and, for noise in Rome in general, H. Dahlman, "Über den Lärm" *Gymnasium* 85 (1978) 206–227.

Measures had previously been taken to improve living conditions in the Urbs. Thus, Claudius issued an edict against the excessive numbers frequenting the *tabernae*; cf. D. C. 60.6.6–7. See also Suet. *Nero* 26: *(Nero) circumque vicos vagabatur ludibundus... tabernas etiam effringere et expilare,* Tac. *Ann.* 13.25: *itinera urbis... pererrabat, comitantibus qui raperent ad venditionem exposita.*

For Domitian's concern over domestic policy in Rome, cf. 8.80.

The epigram is of the descriptive type. In the first distich the situation preceding Domitian's reforms is outlined, and the second introduces the emperor's decree. In lines 5 to 8 the changes undergone are presented by means of a negative *cumulatio.* The concluding *sententia* (l. 10) is introduced by a statement with a *cumulatio* of names picking up what has been said before (l. 9).

Martial addresses the emperor directly with the epithet *Germanicus*; cf. *ad v.* 3.

Bibliography: U. Joepgen, *Wortspiele,* 143, J. W. Spaeth, *CJ* 27 (1931/32) 244–254, especially 246. On Martial's Rome, cf. G. Lugli, *StudRom.* 9 (1961) 1–17, G. Augello, "Roma e la vita romana testimoniata da Marziale", *ALGP* 5–6 (1968–69) 234–270, E. Martini, *Atti della Acad. Petrarca di Lett., Arti & Sc.* 42 (1981) 56, J. M. Paille, "Martial et l' espace urbain", *Pallas* 18 (1981) 79–87, St. L. Dyson-R. E. Prior, *Arethusa* 28 (1995) 243–263.

ll. 1–2 Note the imitative harmony of the unvoiced dental reflecting the continual repetitive noise which filled the streets of the city: *abstulerat totam temerarius institor urbem / inque suo nullum limine limen erat.* For alliteration as an expressive device in Martial, cf. T. Adamik, *ZAnt* 25 (1975) 69–75, L. Wilkinson, *Golden Latin Artistry*, 25–28.

temerarius: ie, *audax, inconsultus.* The term is a favourite of Ovid's, with as many as thirty-three appearances. In poetry before Ovid, apart from comedy, it is attested only in Propertius (one example; cf. 2.8.13) and Lygdamus (two; cf. [Tib.] 3.4.7 [with Navarro Antolín 271] and 3.6.27; his dates are much debated, the hypotheses varying from considering him a predecessor of Ovid, or a contemporary, to even post-Ovidian [cf. Navarro Antolín 14–15]). The adjective is not attested in Virgil, Horace or Tibullus. In Martial, four cases (cf. 4.43.2, 6.25.5, 12.14.11). Cf. McKeown 166 *ad* Ov. *Am.* 1.7.3, Janka 96 *ad* Ov. *Ars* 2.83.

institor: specific term denoting a 'door-to-door salesman'. It was a profession of ill repute in antiquity; cf. Hor. *Epod.* 17.20, *Carm.* 3.6.29–32, Ov. *Ars* 1.421–422. In Martial, only here and in 12.57.14: *lippus institor mercis.* It is found once in Horace (cf. *Epod.* 17.20), Propertius (cf. 4.2.38) and Ovid (*Ars* 1.421, *Rem.* 306) (*ThlL* 7.1.1986.32). Cf. *RE* 9.2.1564 (Klingmüller).

inque suo nullum limine limen: *traductio* (cf. H. Lausberg, *Elementos,* 135 § 274); cf. *Epigr.* 9(7).6: *inque omni nusquam corpore corpus erat.* In its strict sense the term refers to the strips of wood forming the frame in which the doors were set. Its size was often an obstacle; cf. Novius *Atell.* 49–50: *limen superum, quod mei... confregit caput, / inferum autem digitos omnis ubi ego diffregi meos.* Here in the figurative sense, as a proverbial expression for *nulla res in suo loco erat.* Cf. *ThlL* 7.2.1404.34–37. The enclitic *-que* after the preposition *in* is only attested on another five occasions in Martial; cf. *Epigr.* 9(7).6, 1.78.2, 2.26.2, 3.69.2, 4.3.2. In every case it is placed at the beginning of the pentameter. The construction is a very Ovidian one; cf. Ov. *Epist.* 13.78, 20.46, *Ars* 2.458, *Met.* 10.558, *Trist.* 4.8.11–12 (always at the beginning of the pentameter), but cf. also [Tib.] 3.3.8 (again at the beginning of the pentameter [cf. G. Baligan, "Il libro terzo del *Corpus Tibullianum*", *Studi pubbl. dall' Ist. di Filog. Class. di Bologna* 1 (1948) 27]). However, the combination of enclitic plus monosyllable is rare in general; cf. M. Platnauer, *Elegiac Verse,* 91–92, J. Marouzeau, "Place de la préposition", *REL* 25 (1948) 301–303.

ll. 3–4 Formulaic comparison between the past and present situation by means of a relative clause + adverb *modo*; cf. *Epigr.* 22(19).1–2: *Qui modo per totam flammis stimulatus harenam / sustulerat raptas taurus in astra pilas,* 12.5.1–2: *Quae modo litoreos ibatis carmina Pyrgos, / ite sacra – iam non pulverulenta – via,* Ov. *Am.* 1 *epigr.* 1–2: *Qui modo Nasonis fueramus quinque libelli, / tres sumus.* For the use of the pluperfect for a past event previous to another, unexpressed, past event, cf. 8.3.1–2: *Quinque satis fuerant: nam sex septemve libelli / est nimium,* Ov. *Trist.* 3.11.25: *non sum ego quod fueram.*

Germanice: Domitian adopted the cognomen Germanicus in 84, after the campaign of 83 against the Chatti in Germany, although the victory was only of limited scope (cf. D. C. 67.4–5, Tac. *Agr.* 39, *Germ.* 37, Plin. *Paneg.* 11.4, 16.3, Oros. 7.10.4 [cf. Citroni *intr.* XIII]). Cf. Mart. 14.170.1–2: *cui nomina Rhenus / vera dedit,* 2.2.3: *nobilius (nomen) domito tribuit Germania Rheno,* Frontin. *Strat.* 2.11.7, Suet. *Dom.* 13.3. As an epithet of Domitian, cf., in Martial, 5.2.7, 5.3.1, 5.19.17, 8 *praef.* 1, 8.2.7, 8.4.3, 8.26.3, 8.39.3, 8.53.15, 8.65.11, 13.4. Cf. Quint. 10.1.91, Stat. *Silv.* 3.4.49, Sil. 3.607–608 (with Spaltenstein 250–251). Cf. Grewing 96 *ad* 6.4.2. Moreover, in his honour the month of September was also called Germanicus; cf. 9.1.4: *Germanicarum... Kalendarum* (cf. also Suet. *Cal.* 15.2: *in memoriam patris Septembrem mensem Germanicum appellavit*). Cf. S. Gsell, *L' empereur,* 184, B. W. Jones, *Domitian,* 129. See allusions to this triumph in *Epigr.* 6(5), 8.15.1, Stat. *Silv.* 1.4.89. For the problem of the dating of this triumph and the adoption of the *cognomen* Germanicus, cf. H. Braunert, "Zum Chattenkriege Domitians", *Bonner Jahrbb.* 153 (1953) 97–101, A. Garzetti, *From Tiberius to the Antonines: A History of the Roman Empire* (London 1974) 280, 655, S. Gsell, *L' empereur,* 195, B. W. Jones, *Domitian,* 129–130, P. Kneissl, *Die Siegestitulatur der römischen Kaiser. Untersuchungen zu den Siegerbeinamen der ersten und zweiten Jahrhunderts* (Göttingen 1969) 43–57, R. A. Holder, "Domitian and the Title *Germanicus*", *LCM* 2 (1977) 151, R. Merkelbach, "Ephesische Parerga (26): Warum Domitians Siegername Germanicus eradiert worden ist", *ZPE* 34 (1979) 62–64, T. V. Butrey, "Documentary Evidence for the Chronology of the Flavian Titulature", *Beiträge für Klassischen Philologie 112* (Meisenheim 1980) 52–56, A. Martin, "Quelques réflexions autour de la titulature papyrologique de Domitien", *CE* 60 (1985) 168–173, "Domitien *Germanicus* et les documents grecs d' Égypte", *Historia* 36 (1987) 73–82. For a general view, see J. P. Sullivan, *Unexpected Classic,* 130–137. The exact date of the adoption of the *cognomen* Germanicus is especially important as the only *terminus post quem* we have for the dating of *Xenia* and *Apophoreta;* for this question, cf. A. Martin, *ACD* 16 (1980) 61–64, R. A. Pitcher, *Hermes* 113 (1985) 330, Citroni, *ICS* 14 (1989) 11–12.

semita: cf. Varro *Ling.* 5.35: *qua ibant, ab [hab]itu iter appellarunt; qua id anguste, semita, ut semiter dictum,* Serv. *Aen.* 4.504: *semita est semis via, unde et semita dicta est.* In Martial, only here and in 5.22.5. For the contrast between *semita* and *via,* cf. Plaut. *Cas.* 675: *sciens de via in semitam degredere,* Cic. *Div.* 1.132: *qui mihi semitam non sapiunt, alteri monstrant viam.* Cf. J. André, "Les noms latins du chemin et de la rue", *REL* 28 (1950) 121. For the wordplay between *vicos* (l. 3), *semita* and *via* (l. 4), cf. F. Grewing, "Etymologie und etymologische Wortspiele in den Epigrammen Martials", in F. Grewing, *Totus notus in orbe,* 337.

facta via est: the same line-ending in Ov. *Trist.* 4.3.76, Prop. 3.13.4. For the meaning of *via,* cf. J. André, "Les noms latins du chemin et de la rue", *REL* 28 (1950) 119.

ll. 5–8 Negative *cumulatio* of the inconveniences which Domitian's reform has eliminated. Each line presents a different situation. For the description of commercial life in Rome, cf. 1.41.3–10.

catenatis: first found in poetry in Horace, where it occurs once; cf. Hor. *Epod.* 7.8: *Sacra catenatus via.* Twice in Statius (cf. *Theb.* 7.63, *Silv.* 2.1.110), and once in Juvenal (cf. 3.304).

pila: for the use of pillars for the display of goods of different types, cf. Hor. *Sat.* 1.4.71 (cf. Mart. 1.117.11): *nulla taberna meos habeat neque pila libellos.* See also Catull. 37.1–2: *Salax taberna vosque contubernales / a pilleatis nona fratribus pila, /...*

medio... luto: here with its literal meaning. It is an ablative of place through which, indicating the route followed. The preposition *per* is normally used but the ablative alone can be sufficient in the case of words denoting an instrument or means of communication (eg *via, porta, itinere,* etc.) or other nouns accompanied by adjectives like *totus, omnis* or *medius* (cf. Bassols 1.143 § 129, K-St 2.1.351 § 79). Cf. Catull. 17.9, Mart. 3.36.4, 10.10.8. As a set phrase to express the idea of 'to be in difficulty, in a tight spot', cf. Plaut. *Pseud.* 984: *nunc homo in medio lutost* (*OLD s. v.* 1d). Cf. A. Otto, *Sprichwörter,* 202 § 996. There are references already in the early period to the streets of Rome being full of mud; cf. Ter. *Andr.* 776–777: *iam ego hunc in mediam viam / provolvam teque ibidem pervolvam in luto.* Cf. also Sen. *Epist.* 57.1, Iuv. 14.66: *ne perfusa luto sit porticus. Medius* with intensive force is frequent in poetry; cf. Catull. 64.149 (with Fordyce 296): *in medio... turbine leti,* Verg. *Aen.* 6.339: *mediis... in undis,* Prop. 1.11.1: *mediis cessantem... Baiis.* Cf. J. V. Vahlen, *Opuscula Academica* (Leipzig 1908) 2.540.

in densa... turba: for the expression, cf. Ov. *Pont.* 4.9.24: *densaque... turba.* Moving around in Rome, especially at night, was dangerous; cf. Suet. *Nero* 26, Tac. *Ann.* 13.25, Iuv. 3.302. For the idea of murders being carried out in a crowd, cf. *Dig.* 47.8.4. For the lack of safety on the streets of the Urbs, see W. Nippel, *Public Order in Ancient Rome* (Cambridge 1995).

caeca novacula: *caecus* in the metaphorical sense of 'with no fixed objective', 'at random'; cf. Ov. *Am.* 2.14.4: *et caecas armant in sua fata manus? Met.* 12.495, *Fast.* 1.623, Lucan. 3.722: *caeca tela,* Val. Fl. 3.79, Stat. *Theb.* 9.198–200 (with Dewar 97): *caecum rotat irrevocabilis ensem / vix socios hostesque ... / secernens,* Plin. *Epist.* 4.22.5: *tela... caeca et improvida* (*ThlL* 3.44.29–69). *Novacula* is not found in poetry outside Martial. Cf. 2.66.7, 11.58.5 and 9. In its proper sense it refers to an instrument used by barbers (cf. 11.58.5 [with Kay 199], Petron. 94.14, Plin. *Nat.* 29.107). Cf. also Mart. 14.36 (with Leary 90–91), and 6.52.3 (with Grewing 352). Here it can be taken either as synecdoche for *tonsor,* in reference to barbers who plied their trade in the streets, or else, in the broader sense, *pro gladio quocumque*; cf. Forcellini 4.297 § 3.

nigra popina: the cook-shops were blackened by the smoke from their fires, which also warmed the air; cf. Hor. *Sat.* 2.4.62: *inmundis fervent allata popinis,* Mart. 1.41.10: *tepidis... popinis,* Iuv. 11.81: *calidae... popinae.* Cf. 1.92.9

(with Citroni 289): *et nigrae solo nidore culinae* (cf. also 1.41.9: *fumantia... thumatla* [cf. J. Bodel, "Missing links: *thymatlum* or *tomaculum*", *HSPh* 92 (1989) 349–366]). *Popina* is a term of Oscan-Umbrian origin, attested only in prose and satirical poetry. It denotes low-class taverns, notorious for their filth; cf. Hor. *Sat.* 2.4.62 (cited *supra*), Cic. *Pis.* 13: *cum isto ore foetido taeterrimam nobis popinam inhalasses.* In Martial's time they took up the street, where the landlords cried out their wares; cf. 1.41.9–10 (with Citroni 134): *quod fumantia qui thumatla raucus / circumfert tepidis cocus popinis.* They were dives of ill repute, frequented by slaves, swindlers *et similia*; cf. Iuv. 8.173, Cic. *Mil.* 65, Mart. 5.70.3 (with Howell[2] 153), 5.84.4, Sen. *Dial.* 7.3. Cf. also the oxymoron of Mart. 5.44.10: *popina dives.* For their bad reputation, cf. J. V. D. Balsdon *Life and Leisure,* 153, T. Kleberg, *Hotels, Restaurants et Cabarets dans l' Antiquité Romaine* (Uppsala 1957) 114, G. Hermansen, *Ostia: Aspects of Roman City Life* (Edmonton 1982) 192–195.

ll. 9–10 *Cumulatio* of nouns with asyndeton, frequent in Martial in the penultimate line, in preparation for the final *sententia* (hence our choice of colon). This is a feature of dedicatory Greek epigram (cf. E. Siedschlag, *Form von Martials Epigrammen,* 40, n. 2). For the idea of national recovery, cf. *Epigr.* 2.11–12: *reddita Roma sibi est et sunt te praeside, Caesar, / deliciae populi, quae fuerant domini.* See also 8.80.7–8: *sic nova dum condis, revocas, Auguste, priora: / debentur quae sunt quaeque fuere tibi.* The contrast between past and present is a topos in Latin literature, especially in connection with the Urbs; cf. Verg. *Aen.* 8.347–348 (with Eden 113): *Capitolia... / aurea nunc, olim silvestribus horrida dumis,* Prop. 4.1.1–2: *hoc quodcumque vides, hospes, qua maxima Roma est, / ante Phrygem Aeneam collis et herba fuit,* Tib. 2.5.23–26, Ov. *Ars* 3.115 (with Brandt 142–143), *Fast.* 2.280 (with Bömer 103): *hic, ubi nunc Urbs est, tum locus urbis erat,* Iuv. 3.12–13. See especially Varro *Men.* 501: *ubi tum comitia habebant, ibi nunc fit mercatus.* Cf. Van Dam 213 *ad* Stat. *Silv.* 2.2.32–33, Laguna 132 *ad* Stat. *Silv.* 3.1.12–15a.

copo: copo γβ (caupo *Q*) : caupo *T.* In orthographic terms it is preferable to *caupo,* being the more colloquial and popular form (cf. its frequency in the epigraphical sources). The term is rare in poetry, even in the lesser genres. It is attested twice in the satires of Horace and once in Juvenal. In Martial, nine times. Cf. W. Gilbert in Friedländer 115, Citroni 91 *ad* 1.26, *ThlL* 3.655.72–80.

cocus: a term from the *sermo familiaris,* frequent in comedy and Martial (twenty-two examples), but otherwise rare in poetry. It is attested once in Naevius (cf. *Com.* 121), Varro (cf. *Men.* 55) and Lucilius (cf. *frg.* 716) (*ThlL* 4.929.23–75).

lanius: 'butcher'; cf. Lucil. *frg.* 1083. A frequent term in comedy; cf. Plaut. *Capt.* 818, *Pseud.* 197, Ter. *Eun.* 257 (*ThlL* 7.2.934.81–935.35).

sua limina servant: a set phrase indicating discretion, often used in reference to chastity; cf. Verg. *Aen.* 6.402: *casta licet patrui servet Proserpina limen, CE* 52 (Bücheler). The expression is similar to *limen amare*; cf. Prop.

2.6.24. Note the polyptoton with l. 2 (*limine limen*) in the same metrical position, closing the epigram in ring form as a prelude to the conclusion.

taberna: literally, 'shop', 'business'; cf. J. Guillén, *Urbs Roma,* 1.39–40. The term is infrequent in poetry and limited to the less elevated genres (cf. Citroni 25 *ad* 1.3.1).

Hypocrisy, and different behaviour in the public and the private spheres, is a recurring theme in Martial; cf. 1.33, 1.34, 4.58. In this epigram he censures the attitude of an unidentified, and probably fictitious, individual who, in order to forestall gossiping on the irregular nature of his sexual activity, carries out in public practices which will keep the gossips entertained. Against sexual exhibitionism, see especially 1.34, and in particular l. 10: *deprendi veto te, Lesbia, non futui.* Cf. W. A. Krenkel, "Exhibitionismus in der Antike", *WZR* 26 (1977) 613–618, "Skopophilie in der Antike", *WZR* 26 (1977) 619 ff.

O. Autore questions the dependence posited by K. Prinz in connection with this epigram and *AP* 11.217 (Lucill.):

Φεύγων τὴν ὑπόμοιαν Ἀπολλοφάνης ἐγάμησεν,
  καὶ διὰ τῆς ἀγορᾶς νυμφίος ἦλθε μέσης,
Αὔριον εὐθύ, λέγων, ἕξω τέκνον. εἶτα προῆλθεν
  αὔριον, ἀντὶ τέκνου τὴν ὑπόνοιαν ἔχων.

Cf. K. Prinz, *M. und griechische Epigr.*, 65, *WS* 47 (1929) 114, O. Autore, *M. e l' epigr. greco*, 69, U. Joepgen, *Wortspiele*, 185, n. 33.

For its subject-matter and the common use of the double meaning of *testis*, see *Priap.* 15, especially ll. 4–7:

Dicat forsitan haec sibi ipse: 'nemo
hic inter frutices loco remoto
percissum sciet esse me' sed errat.
magnis testibus ista res agetur.

The poem is structured in two parts: (1) ll. 1–4 The situation is presented. (2) ll. 5–6 Conclusion with *aprosdóketon.*

The poet addresses one Hamillus, found only here in Martial. The mss. diverge: amille *PQf edd. praeter* Friedländer, Shackleton Bailey : anulle γ*L.* L. Friedländer prefers *Hamille,* and in this respect is followed by D. R. Shackleton Bailey (W. M. Lindsay, for his part, expresses doubts; cf. *app. crit. a.l.*), on the basis of the substantial epigraphical evidence; cf. *Ann. Epig.* 1952 n° 162, 1962 n° 284, *CIL* 4.3710) and, especially, the presence of a *Hamillus pedicator* in Iuv. 10.224 (with Courtney 476): *quot discipulos inclinet Hamillus,* where the oldest mss. read *Ham-* in contrast with the *recentiora,* in which the readings show no aspiration (*Am-*). It may be the same person; cf. J. Fergusson, *Prosopography,* 23, 109. See *contra* P. Howell, *CR* 46 (1996) 38: 'Friedlaender's conjecture *Hamille* is perhaps over-ingenious'.

Bibliography: *Index Expurgatorius,* 50, W. A. Krenkel, "Exhibitionismus in der Antike", *WZR* 26 (1977) 613–618, H. P. Obermayer, *Martial und der Diskurs,* 240–241.

ll. 1–4 Making love in the presence of witnesses was regarded as exhibitionism. In view of this, Ovid recommends that the lovers seek privacy for their meetings; cf. *Ars* 2.617–620 (with Brandt 113), *Am.* 3.14. Cf. also Tac. *Ann.* 15.37. This social norm was even respected when orgies were held; cf. Hor. *Carm.* 3.6.28, Mart. 12.43.10. For criticism of sexual exhibitionism, cf. 1.34. See also Prop. 2.32, Ov. *Am.* 3.14. In contrast, in Mart. 11.104 exhibitionism is presented as a characteristic of sexual liberation (cf. Kay 278 *a. l.*). We choose to punctuate with a colon at the end in order to introduce the *sententia*, which is simply the author's deduction based on the behaviour of Hamillus.

Reclusis foribus: cf. 1.34.1–2: *incustoditis et apertis... / liminibus.* For the phrase, cf. Lucr. 3.360: *foribus... reclusis*, Prop. 3.19.23, Ov. *Met.* 8.41. *Recludere* is a hapax in Martial, here with long initial *e.* The same metrical ambivalence is found in Ovid, where the prefix *re-* followed by *muta cum liquida* is regularly short, except in Ov. *Met.* 8.41 (with Bömer[2] 28), 15.526. In Martial, it is short in 9.90.1.

grandes: ie, *grandes pueros*, substantivization by omission of the noun; cf. H-Sz 154–155 § 90, J. B. Hofmann, *Latín familiar*, 252–254 § 155. In opposition to *pueri*, cf. Hor. *Epod.* 13.11 and Iuv. 7.210. Cf. Mart. 2.48.5. For *grandis de aetate*, with a meaning synonymous to *adultus*, cf. *ad* 7.10.14. These were probably adult slaves used *pro pueris delicatis.* Sexual relations with slaves were not frowned upon as long as the slave acted as *pathicus*, maintaining the relationship of master-slave domination imposed by the social structure. The opposite situation was the object of censure (cf. J. P. Sullivan, *Unexpected Classic*, 165, M. Garrido-Hory, *L' esclavage*, 164). For the submission of the slave to the master in sexual matters, cf. M. Garrido-Hory, "La vision du dependent chez Martial à travers les relations sexuelles", *Index (Quad. camerti di studi roman)* 10 (1981) 298–315.

percidis: literally 'to hit hard', a simplified form of the expression *os tibi percidere*, frequent in comedy; cf. Plaut. *Pers.* 283: *si os perciderim tibi*, *Cas.* 404. *Sensu obscaeno*, it takes on the meaning of 'sodomize', *pedicare*; cf. Forcellini 3.633 § 3: *speciatim obscaeno sensu percidere est idem ac pedicare.* Cf. W. Goldberger, "Kraftausdrücke im Vulgärlatein", *Glotta* 20 (1932) 106, G. Vorberg, *Glossarium*, 469, J. N. Adams, *LSV*, 146–147, P. Pierrugues, *Glossarium eroticum*, 387. See, by way of example, Sen. *Dial.* 1.5.3: *quid porro? non est iniquum fortes viros arma sumere et in castris pernoctare et pro vallo obligatis stare vulneribus, interim in urbe securos esse percisos et professos inpudicitiam?* It is a popular expression, widely used in the *sermo familiaris*, to judge by the considerable epigraphical evidence; cf. *CIL* 4.2319, 2319, 2319. See also *Priap.* 13.1 and 15.6. In Martial, cf. 4.48.1 and 4, 6.39.14 (with Grewing 282), 9.47.8 (with Henriksén 223), 11.28.2, 12.35.2. In the sense of *irrumare*, cf. 2.72.3 (cf. U. Joepgen, *Wortspiele*, 63–65). Sodomizing adults was an abnormal sexual practice, but only degrading for the partner undergoing penetration, that is, the *pathicus*, precisely the condition which the protagonist of the epigram is trying to hide (cf. l. 5). Those who acted as *pathici*

in a sexual relationship would do all they could to conceal the fact, either as in this epigram -by publicising sexual activity that was socially acceptable- or else by attempting to conceal the practice; cf. 6.56, especially ll. 5–6: *'quae ratio est?' inquis, scis multos dicere multa: / fac pedicari te, Charideme, putent,* 11.45 (on a man who, because of his presumably perverse sexual practices, shuts himself securely in the room he is occupying). See especially ll. 7–8: *nemo est tam teneri tam sollicitique pudoris / qui vel pedicat, Canthare, vel futuit.* Cf. J. P. Sullivan, *The Satyricon of Petronius: A Literary Study* [London 1968] 238–245.

deprendi: in the sense of 'to be taken by surprise' is very frequent in erotic language, especially in Ovid; cf. *Am.* 1.9.39: *Mars quoque deprensus fabrilia vincula sensit* (*ThlL* 5.1.604.83–605.6). For the loss of intervocalic *h,* cf. Leumann-Hofmann, *Laut- und Formenlehre,* 174. Cf. especially 1.34.10 (*supra*).

narrent: ie, *murmurent;* cf. Ov. *Am.* 3.1.17–18: *nequitiam vinosa tuam convivia narrant, / narrant in multas compita secta vias.* The use of *narrare* for *dicere* is a feature of the *sermo familiaris;* cf. Plaut. *Truc.* 283–284: *quas tu mulieres / mihi narras...* ? Ter. *Adel.* 777, Prop. 2.1.43 (with Enk[2] 34). For further examples, cf. Lejay 243 *ad* Hor. *Sat.* 1.9.52. For negative connotations, cf. the force of *dicere* in 7.18.2: *de qua nec femina possit / dicere. Narrare* is a favourite term of Ovid's (seventy-nine cases), in contrast with Virgil (five), Horace (eighteen), Tibullus (three) and Propertius (ten). In Martial, twenty-three times. Cf. McKeown 356 *ad* Ov. *Am.* 1.13.35.

servique paterni: slaves brought up in the home, ie *verni,* passed down from father to son together with the other properties; cf. Scaev. *dig.* 15.3.20. For the phrase, cf. Plaut. *Cist.* 165: *paternum servom,* Cic. *S. Rosc.* 77, Mart. 11.70.9, 9.87.5 (*servulus*), *CIL* 14.50.5 (*ThlL* 10.1.697.73). See E. Herrmann-Otto, *Ex ancilla natus: Untersuchungen zu den Hausgeborenen Sklaven und Sklavinnen im Westen des römischen Kaiserreiches* (Stuttgart 1994).

niger obliqua garrulitate cliens: the *cliens* is often censured for his tendency to gossip and complain; cf. 1.49.33: *querulus cliens,* 4.88.4: *a querulo... cliente.* Cf. Stat. *Silv.* 4.4.42: *nec iam tibi turba reorum / vestibulo querulique rogant exire clientes,* Iuv. 9.119–120. For the Ovidian coining *garrulitas,* cf. *ad* 7.18.8. *Cliens* here used of someone who seeks to attach himself to a wealthy person as a satellite; cf. 1.49.33, 7.63.8, 9.2.10, 9.22.10, 10.10.11, 10.34.5, 10.74.2, 10.87.5, 12.68.2, 12.77.6. On the use of this term, cf. P. White, *JRS* 68 (1978) 79–80, R. D. Saller, *Personal Patronage under the Early Empire* (Cambridge 1982) 8–11, P. White, *Promised Verse: Poets in the Society of Augustan Rome* (Cambridge 1993) 30–31, A. L. Spisak, "Gift-Giving in Martial", in F. Grewing, *Totus notus in orbe,* 243–244. *Niger* here for *improbus, malus,* alluding to the evil or perverse nature of the client; cf. Cic. *Caec.* 27: *Sex. Clodius, cui cognomen est Phormio, nec minus niger nec minus confidens,* Hor. *Sat.* 1.4.85 (with Orelli / Baiter 62–63): *hic niger est, hunc tu... caveto* (Forcellini 4.269 § 8, *OLD s. v.* 9). Cf. K. E. Götz, "Weiß und Schwarz bei den Römern", *Festschr. zum 25 jährigen Stiftungsfest des hist.-philol. Vereines der Universität München*

(München 1905) 68. *Obliquus* in the extended sense of *obscurus, ambiguus*; cf. [Quint.] *Decl.* 267.5: *obliqua malignitate*, Verg. *Aen.* 11.337: *obliqua invidia* (*ThlL* 9.2.102.36, *OLD s. v.* 6b).

ll. 5–6 Sarcastic concluding *sententia*. Note the symmetrical balance between the two hemistichs of the pentameter with the epiphora in *facit... facit* (cf. H. Lausberg, *Elementos*, 133–134 § 268–270). Cf. 1.33.4: *ille dolet vere qui sine teste dolet.* It is implied that Hamillus derives his pleasure from sexual activities in which his *testes* play no part, ie, as *fellator* or *pathicus* in a relationship of *pedicatio*. Passive homosexuality was denigrated; cf. K. J. Dover, *Greek Homosexuality*, 135, J. Henderson, *Maculate Muse*, 209–215. Cf. *ad* 7.10.1–2.

non pedicari: cf. *ad* 7.10.1.

illud... facit... quod... facit: the expressive *reiteratio* lends solemnity to the affirmation. For the use *sensu obscaeno* of *facere*, cf. *ad* 7.24.8.

sine teste: Martial plays with the double meaning of the word: its normal sense, 'witness', and the physiological, 'testicle'; cf. Cic. *Fam.* 9.22.4: *et quidem iam etiam non obscena verba pro obscenis sunt... . 'testes' verbum honestissimum in iudicio, alio loco non nimis.* For this word-play, cf. Plaut. *Mil.* 1420–1421: *salvis testibus / ut te hodie hinc amittamus Venerium nepotulum*, 1426: *si posthac prehendero ego te hic, carebis testibus*, *Curc.* 31: *quod amas amato testibus praesentibus*, Phaedr. 3.11.4–5 (the words of a eunuch): *en, ait, hoc unum est, cur laborem validius, / integritatis testes quia desunt mihi*, *Priap.* 15.7 (with Goldberg 123): *magnis testibus ista res agetur.* In Martial, see also 2.72.8: *quid quod habet testes, Postume, Caecilius?* (cf. K. Prinz, *WS* 47 [1929] 114–116). *Testis sensu obscaeno* is found occasionally in prose; cf. Plin. *Nat.* 11.263: *testes pecori... ad crura decidui*, Suet. *Nero* 28.1: *puerum... exectis testibus etiam in muliebrem naturam transfigurare* (*OLD s. v. testis*[2]). Cf. J. N. Adams, *LSV*, 212, G. Vorberg, *Glossarium*, 644–645, U. Joepgen, *Wortspiele*, 63–65. For this type of obscene ambiguity, cf. Mª C. Herrero Ingelmo, E. Montero Cartelle, "*Sermo iocosus:* la anfibología erótica en la comedia grecolatina", in *Estudios de Drama y Retórica en Grecia y Roma* (León 1987) 89–98, and for a general view, cf. W. B. Stanford, *Ambiguity in Greek Literature* (Oxford 1939) (= 1972).

63

Martial addresses the reader of the works of Silius Italicus, praising the writer's literary and political career by means of a comparison with Virgil and Cicero, who represent epic poetry and oratory respectively. Martial uses the same procedure for comparison in 11.48:

> Silius haec magni celebrat monumenta Maronis,
> iugera facundi qui Ciceronis habet.
> Heredem dominumque sui tumulive larisve
> non alium mallet nec Maro nec Cicero.

The epic poet Silius Italicus appears frequently in the work of Martial. The relationship is one of patronage rather than friendship (cf. H. Szelest, in *Aus der altertumskundlichen Arbeit Volkspolen, Schriften der Sektion für Altertumswissenschaft der Deutschen Akademie der Wissenschaften zu Berlin* 13 [1955] 73, P. White, *Aspects*, 95–96, D. W. T. C. Vessey, *Hermes* 102 [1974] 109–110; *RE* 3a.79–91 [Klotz]). Thus, Martial depicts Silius as a benefactor and literary critic to whom he sends his poems with a request for benevolence (cf. 6.64.10), and he praises his sons, one of whom became consul (cf. 8.66), while another died at an early age (cf. 9.86). In 4.14 he compares Silius to Virgil, authors of solemn epic in contrast with his own epigrams and the work of Catullus (cf. 4.14.14), he mentions him again in 11.48 (*supra*), also in connection with Virgil and Cicero, and finally, in 11.50, an epigram preserved only in the γ family of manuscripts, he insists on the idea of Silius' veneration of Virgil (cf. Plin. *Epist.* 3.7.8).

There is no inconsistency between the criticism proffered *passim* by Martial with regard to mythological epic (cf. 4.49, 8.3, 9.50, 10.4; cf. V. F. Corsaro, *Sic. gymn.* 26 [1973] 171–172) and his praise of Silius, since he is praising the poet as a possible patron, while giving no inkling of his personal opinion of his work. See similar praise of Lucan in 7.21, 22 and 23. Cf. Kay 173 *ad* 11.48.

Martial is praising the epic poet: in the first two distichs he echoes a question that may be on the mind of the reader of Silius' work (ll. 1–4), and in the following four distichs he replies with biographical details, using a ring structure (ll. 5–12): in the first and last distich he concerns himself with the literary activity of the poet (ll. 5–6, 11–12), while in the middle two he concentrates on his public life (ll. 7–10).

Martial addresses a reader of the epic poet. The addressee remains unnamed, a frequent device in Martial; cf. *Epigr.* 27(24), 1.2, 1.40, 6.16, 10.71, 11.13, 11.16. This is also habitual procedure in inscriptions, as well as being present in earlier Latin literature; cf. Catull. 14a.

Bibliography: L. Alfonsi, *Latomus* 19 (1960) 131, D. W. T. C. Vessey, *Hermes* 102 (1974) 109–116, H. Szelest, *Aus der altertumskundlichen Arbeit Volkspolens, Schriften*

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ll. 1–2 The hexameter has a 'bronzen line' structure, that is, it is framed between epithet and noun (cf. L. Wilkinson, *Golden Latin Artistry*, 217). Note the homoeoteleuton in *-a*: ***moritura volumina** Sili / qui legis et Latia **carmina digna** toga.*

Perpetui numquam moritura volumina Sili: an adroit judgement on the way history would view Silius' work, *Punica*, the longest Latin poem that has come down to us, although in its day the quality of the work was debated; cf. Plin. *Epist.* 3.7.5: *scribebat carmina maiore cura quam ingenio.* Appealing to the immortality of a writer's work is a device Martial often uses by way of praise; cf. 10.20(19).14–16 (on Pliny) and Pliny's reply in *Epist.* 3.21 (cf. T. Adamik, *AUB* 4 [1976] 67–68). Note the oxymoron *perpetui... moritura* (cf. H. Lausberg, *Elementos*, 192 § 389). For a similar construction, but more prosaic theme, see 6.73.7: *sed mihi perpetua numquam moritura cupresso / Phidiaca rigeat mentula digna manu.* For the expression, cf. 6.64.10 (with Grewing 413): *perpetui dignatur scrinia Sili.*

volumina: found as a technical term to denote 'poetic works' from Prop. 2.1.6: *totum de Coa veste volumen erit,* and Hor. *Epist* 1.13.2: *Augusto reddes signata volumina.* For its use as a synonym of *liber*, cf. B. Romano, "Significato tecnico ed uso della parola *liber* in taluni scrittori dell' età imperiale", *RFIC* 43 (1915) 454–488 (especially 461). In contexts concerned with the immortality of an author's work as a whole, cf. *Ciris* 100: *atque novum aeterno praetexite honore volumen,* [Tib.] 3.7.34: *aeterno... magna volumina versu.*

qui legis: Martial addresses the reader of Silius' work with a formula typical of letter-writing; cf. Ov. *Pont.* 4.6.1–2 (with Helzle 142): *Quam legis, ex illis tibi venit epistula, Brute, / Nasonem nolles in quibus esse locis.*

Latia carmina digna toga: cf. *ad* 7.5.2. Cf. Claud. 41.14: *et Latiae cessit Graia Thalia togae* (cf. L. Alfonsi, *Latomus* 19 [1960] 131). Here *Latius* functions as an adjective in the sense of *conveniens gravitati et maiestati Latinae*; cf. *Priap.* 1.2 (with Goldberg 53): *conveniens Latio pone supercilium.* For the expression *carmina digna*, cf. Verg. *Ecl.* 8.10: *Sophocleo tua carmina digna cothurno?* Lucr. 3.420: *digna tua... carmina vita,* Ov. *Am.* 1.3.20: *provenient causa carmina digna sua, Trist.* 5.12.35–36: *carmina nulla... / digna sui domini tempore, digna loco, Priap.* 2.2: *horto carmina digna* (*ThlL* 5.1.1146.15–19).

ll. 3–4 Traditional comparison between poetry and rhetoric; cf. Cic. *de Orat.* 1.6–12, 212–213, *Fin.* 5.7. This type of question, in which Martial asks his reader for an opinion without waiting for a reply, and which E. Siedschlag termed '*putas* – fragen', has no precedents in Greek; cf. E. Siedschlag, *Form von Martials Epigrammen*, 20. In Martial, cf. 1.72.1–2, 2.19.1–2, 2.26.3, 6.56.2 (with Grewing 367), 8.37.1–2, 9.14.1–2, 9.41.1–4. Cf. also Catull. 37.3–8, 104.1–2, *Catal.* 13.1–4.

Pierios... recessus: ie, 'poetry'; cf. Hor. *Carm.* 3.4.40: *Pierio... antro.* Πιερίδες is used as a poetic name for the Muses from Hesiod; cf. *Op.* 1: μοῦσαι Πιερίηθεν ἀοιδῇσιν κλειοῦσαι, [Hes.] *Sc.* 206: μοῦσαι Πιερίδες. It is first used in Latin in Lucretius and Varro; cf. Lucr. 1.946, 4.21, Varro *Men.* 467. Cf. Ov. *Pont.* 1.5.58: *Pieriis... choris,* Mart. 7.69.8, 9.86.3: *cum grege Pierio.* For the Muses as *Pierides,* cf. Smith 492 *ad* [Tib.] 3.8.21, *RE Suppl.* 8.495–496 (G. Herzog-Hauser).

Aoniae... comae: ie, *silvae Musarum,* with *coma* in the sense of foliage (cf. *ThlL* 3.1754.75–1754.37, *OLD s. v.* 3a), as a metonym for 'Muses', that is, 'poetry'. For the metaphor 'woods of the Muses' for 'Muses', cf. Stat. *Silv.* 2.7.13: *plus Aoniae virete silvae,* and cf. Stat. *Silv.* 4.4.90: *silvaque Heliconide. Aonius* is a poetic epithet of the Muses; cf. *ThlL* 2.204.69–80. It is used in the local sense of 'Boeotian', a common metonym from the hellenistic period, first attested in Call. *Del.* 75, *frg.* 572: ἀρότας κύματος Ἀονίου. Cf. also A. R. 3.1178, 3.1185. In Latin it is first found in the *neoterici,* the first incontestable example being Catull. 61.28: *Aonios specus.* Later, it is found only once in Virgil (*Georg.* 3.11). The expression is a favourite of Ovid's, where it is found forty-seven times [in contrast with *Boeotius* (one example), *Boeotus* (three examples), *Heliconius* (four examples)]. Cf. Ov. *Am.* 1.1.12 (with Brandt 40), *Ars* 3.547, *Fast.* 3.456 (with Bömer 174). Here in the extended sense of 'poetic', since Boeotia was the native land of the Muses; cf. 12.10.1–2: *Parthenio dic, Musa, tuo nostroque salutem: / nam quis ab Aonio largius amne bibit?* Cf. W. Clausen, *Virgil's Aeneid and the Tradition of Hellenistic Poetry* (California 1987) 129, n. 59, Spaltenstein 551 *ad* Sil. 8.594.

Bacchica serta: ie, *hederae corona,* symbol of poets, who since Hesiod (cf. Hes. *Th.* 30) had depicted themselves as bedecked with garlands of ivy; cf. Prop. 2.5.26, 4.6.2, Hor. *Carm.* 1.1.29–30, Verg. *Ecl.* 7.28, 8.12, Ov. *Ars* 3.411–412, Pers. *prol.* 6, Iuv. 7.28–30, *CIL* 6.1724.10 (*ThlL* 6.3.2589.58–2590.4). Nor is there any lack of hellenistic precedents in the *Greek Anthology*; cf. 6.279 (Euph.), 7.21 (Sim.), 7.22 (Sim.), 7.23 (Antip. Sid.), 7.30 (Antip. Sid.), 7.36 (Eryc.), 7.707 (Dioscorid.) (with Galán Vioque 287–293), 7.708 (Dioscorid.) (with Galán Vioque 293–299), 9.186 (Antip. Thess.), 12.29 (Alc.). See also the evidence of the ancient commentators: Prob. *Georg.* 3.43: *Existimatur autem Liber esse cum Musis, et ideo ex hedera, fronde eius, corona poetis datur,* and Serv. *Ecl.* 7.25: *hedera autem coronantur poetae, quasi Libero consecrati, qui et ut Bacchae insaniunt.* Cf. A. Kambylis, *Dichterweihe,* 18–23, 173–183. Here as a metonym for 'lyric poetry'; cf. Stat. *Silv.* 4.4.46–47: *Heliconia... serta.* For the phrase, cf. Ov. *Trist.* 1.7.2 (with Luck 63): *deme meis hederas, Bacchica serta, comis,* Plin. *Nat.* 16.147. The term *Bacchicus* is applied to the garland of ivy since this is the plant consecrated to Bacchus; cf. 1.76.7: *quid possunt hederae Bacchi dare?* Cf. Varro *Ling.* 6.14: *sacerdotes Liberi anus, hedera coronatae...* , Prop. 4.1.62: *mi folia ex hedera porrige, Bacche, tua,* Ov. *Met.* 3.536, *Fast.* 3.767, *Pont.* 4.14.55–56: *tempora sacrata mea sunt velata corona / publicus invito quam favor imposuit,* Plin. *Nat.* 16.144, Stat. *Ach.* 1.609–610. Bacchus is depicted as an effeminate youth with a crown of interwoven ivy leaves

resting on his flowing locks. He is considered the founder of theatre (both tragedy and comedy), which was performed in his mystery cults, and he is connected with the dithyramb (choral lyric poetry). He is essentially the god of poetic inspiration. In Greek poetry he is found as χοροδιδάσκαλος, leading the Muses; cf. Sol. *frg.* 20, S. *Ant.* 963, Call. *frg.* 191.7–8. In Latin, cf. Prop. 2.30.38, 3.2.7–9, 15, 4.6.75–76, Hor. *Carm.* 2.19.2 (with Nisbet-Hubbard[2] 318), 3.25, Ov. *Am.* 1.3.11, *Ars* 1.525–526, 3.348. Because of his relationship with the Muses and poetry he is also referred to as Μουσαγέτης (*IG* 12.5.46, *RE* 5.1031 [Kern]) and Μελπόμενος (cf. *RE* 15.589–590). Cf. Roscher 1.1.1075–1082 (F. A. Voigt), A. Kambylis, *Dichterweihe*, 166–173, L. Gil, *Los antiguos y la 'inspiración' poética* (Madrid 1967) 65–70, 82–87. For archaic Greek times, see specifically G. A. Privitera, *Dioniso in Omero e nella poesia arcaica* (Roma 1970). For the relationship between Bacchus and plants, especially ivy, cf. L. R. Farnell, *The Cults of the Greek States* (New York 1977) 5.119, W. Otto, *Dionysus. Myth and Cult* (Bloomington and London 1965), M. Eliade, *Historia de las creencias y de las ideas religiosas* (Madrid 1978) 1.375. See also I. Rodríguez Alfageme, "Baco, Ciso y la hiedra: apuntes para la historia de un tópico literario", in I. Rodríguez Alfageme, A. Bravo García, eds., *Tradición clásica y Siglo XX* (Madrid 1986) 8–36. *Bacchicus* is a hapax in Martial. It is attested from the early period, though only three times before Ovid; cf. Naev. *Trag.* 31, Enn. *Scaen.* 111, Cic. *Arat.* 423. Among the Augustans it is only found twice in Ovid (cf. *Met.* 3.518 [with Bömer[2] 573], *Trist.* 1.7.2 [*supra*]). Later, once in Pliny's *Naturalis Historia* (cf. *Nat.* 16.147) and twice in Statius (cf. *Theb.* 9.479, *Ach.* 1.678) (*ThlL* 2.1666.72–1667–2). For the line-ending, cf. Tib. 1.3.66, 1.10.22. See also Ov. *Am.* 3.10.36, *Fast.* 4.616.

ll. 5–6 Silius devoted himself to epic poetry after retiring from public life. For his two-fold literary activity, cf. 9.86.2: *Silius, Ausonio non semel ore potens.* Martial presents the literary activities to which Silius devoted himself through their prime exponents, Virgil for epic and Cicero for rhetoric; cf. 11.48 (*supra*). He compares Silius with Cicero as an orator and with Virgil as a poet. With the former he also shares the honour of having served as consul. For Cicero and Virgil as representatives of Latin literature as a whole, cf. 5.56.5. For Virgil as the epic poet par excellence, cf. 5.5.8, 5.10.7, 8.55(56).

Sacra: poetic activity is venerated religiously and is often termed *sacra* (cf. *OLD s. v.* 3e, Forcellini 5.287 § 37). Cf. Verg. *Georg.* 2.475–476: *Musae, / quarum sacra fero*, Prop. 3.1.1, 4.6.1, Hor. *Carm.* 3.1.3, 4.9.28, Ov. *Trist.* 3.7.31–32: *ergo desidiae remove... causas / inque bonas artes et tua sacra redi*, 4.1.87: *et tamen ad numeros antiquaque sacra reverti*, *Pont.* 2.10.17, 4.2.49: *sacraque Musarum merito cole*, Pers. *prol.* 7 (with Jahn 76, Kißel 85–86): *ad sacra vatum carmen adfero.* In Martial, cf. 10.58.13: *per veneranda mihi Musarum sacra.* In the words of Servius, the poet is like a priest of the Muses (cf. Serv. *Georg.* 2.476), making an offering of his poems as if they were sacred objects. He is frequently represented as priest either of Apollo or the Muses; cf. Hor.

Carm. 1.31.3 (with Nisbet-Hubbard 349): *Musarum sacerdos*, Prop. 3.1.3–4 (with Fedeli[3] 49), Tib. 2.5.1–2. See further passages in G. Riedner, *Typische Ausserung der römischen Dichter über ihre Begabung, ihren Beruf und ihre Werke* (Diss. Erlangen-Nürnberg 1903) 30–33. See especially Verg. *Georg.* 3.13–36, where Virgil pictures himself as priest of his epic poetry. On the sacred nature of poets, cf. Ov. *Am.* 3.9.17–18, *Ars* 3.549, *Fast.* 6.4, *Trist.* 4.10.42. In addition, Virgil is directly considered *sacer* by Martial in 8.55.3. Cf. also 12.67.3, where he is placed on a footing with Mercury and Diana; and 11.50(49).1–2: *sancta Maronis / nomina.*

cothurnati... Maronis: for the comparison with Virgil as an epic poet, cf. 4.14.14. Silius was a devoted admirer of Virgil, so much so that he considered his tomb worthy of veneration; cf. 11.48. Cf. Stat. *Silv.* 4.4.53–55: *tenues ignavo pollice chordas / pulso Maroneique sedens in margine templi / sumo animum et magni tumulis adcanto magistri.* For the worship of Virgil, cf. 11.50(49), 12.67, and especially Plin. *Epist.* 3.7.8: *multum ubique librorum, multum statuarum, multum imaginum, quas non habebat modo, verum etiam venerabatur, Vergili ante omnes, cuius natalem religiosius quam suum celebrabat, Neapoli maxime, ubi monimentum eius adire ut templum solebat.* Cf. F. M. Ahl, M. A. Davis, A. Pomeroy, "Silius Italicus", *ANRW* 32.4 (Berlin 1986) 2492–2561. For direct testimony of Silius' fanatical devotion towards Cicero and Virgil, cf. Sil. 8.404–411 (*laudatio Ciceronis*) and Sil. 8.592–594 (*laudatio Vergilii*). For Martial's preference for the use of Virgil's *cognomen*, cf. *ad* 7.29.7. The *cothurnus* was a high-heeled buskin used by Roman actors in Greek tragedies; cf. W. Beare, *The Roman Stage* (London 1964[3]) 191, 373 (= *La escena romana* [Buenos Aires 1964]). As the characteristic footwear of tragic actors it became a symbol of the genre itself from Ar. *Ra.* 47: Τί κόθορνος καὶ ῥόπαλον ξυνηλθέτην; It is often used by metonymy for tragedy. Cf. Verg. *Ecl.* 8.10, Hor. *Sat.* 1.5.64, *Carm.* 2.1.12, *Ars* 80, 280, Ov. *Am.* 1.15.15, 3.1.11, *Pont.* 4.16.29. In Martial, cf. 8.18.7, 11.9.1 (*ThlL* 4.1087.26–1088.6). Cf. Bömer 312 *ad* Ov. *Fast.* 5.348, Nisbet-Hubbard[2] 17–18 *ad* Hor. *Carm.* 2.1.12. *Sensu proprio* it refers to tragedy. Martial uses the term in connection with Virgil, with the connotation of 'elevated genre', 'solemn poetry' (cf. J. W. Spaeth, *TAPhA* 61 [1930] 22) or 'because of the tragic colouring of his epic' (cf. Howell[2] 81 *ad* 5.5.8). See his praise of him in 8.18.5–8: *Sic Maro nec Calabri temptavit carmina Flacci, / Pindaricos nosset cum superare modos, / et Vario cessit Romani laude cothurni, / cum posset tragico fortius ore loqui.* Cf. M[a]. J. Muñoz Jiménez, *CFC (L)* 7 (1994) 123, M. Galdi, "Virgilio coturnato", *Studi Virgiliani* (Mantua 1930) 13–28, J. W. Spaeth, *TAPhA* 61 (1930) 22–23. The adjective *cothurnatus* is attested from Ovid (cf. *Am.* 2.18.18 [with McKeown[2] 396]: *deque cothurnato vate triumphat Amor*, *Ib.* 531, 595, *Fast.* 5.348). Martial uses it by extension on only two occasions, in each case accompanying the *cognomen* of Virgil; cf. 5.5.8: *grande cothurnati pone Maronis opus.* In poetry, outside Ovid and Martial, it is only found in late poets (cf. Sidon. *Carm.* 18.4) (*ThlL* 4.1086.35–68).

non... ante... quam: for the construction, cf. Catull. 64.188–190, Ov. *Met.* 4.317–319. Cf. *ad* 7.67.

attigit: a term indicating a ritual gesture. Placing a hand on the altar was common practice among those carrying out sacrifices; cf. Verg. *Aen.* 4.219 (with Servius *a. l.*), Hor. *Carm.* 3.23.17, Ov. *Am.* 1.4.27 (*ThlL* 2.386.7). See Bömer[2] *ad* Ov. *Met.* 9.772. The stance is typical of supplicants (*gestus precantium*). See a similar use of *tangere* with the force of *suscipere* in Prop. 3.3.15–16 (with Fedeli[3] 130–131): *quis te / carminis heroi tangere iussit opus?* Cf. also Ov. *Am.* 3.12.17: *aversis utinam tetigissem carmina Musis.*

magni... Ciceronis: maximum representative of rhetoric and symbol of this literary genre, as in 2.89.4, 3.38.3, 5.69.2 and 8, 10.20(19).17, 14.188.2. This is one of the few instances where Martial uses *magnus,* usually applied to gods (cf. *ad* 7.12.11), as an epithet of a person other than the emperor; cf. 7.69.3, 12.67.5. Cf. Grewing 76 *ad* 6.1.5.

opus: 'literary work'. This usage is frequent; cf. Plaut. *Cas.* 7: *antiqua opera et verba quom vobis placent,* Lucil. *frg.* 342, Cic. *Att.* 16.11.1, [Tib.] 3.1.14, Quint. 4 *praef.* 4 (*ThlL* 9.2.849.68, *OLD s. v.* 9c).

ll. 7–12 Before turning to poetry, Silius devoted himself to the career of advocacy, in which he exercised all his rhetorical skills.

centum... virorum: *tmesis* (cf. H. Lausberg, *Elementos,* 166 § 333), cf. 6.38.5, 10.19(18).15, Ov. *Pont.* 3.5.24, Stat. *Silv.* 1.4.24. The *centumviri* formed a special tribunal originally comprising 105 members (three from each *tribus*); cf. Fest. p. 54.7: *cum essent Romae triginta et quinque tribus, quae et curiae sunt dictae, terni ex singulis tribubus sunt electi ad iudicandum, qui centumviri appellati sunt.* In imperial times the number of members rose to 180. This body acted as a jury in matters of property and inheritance. Cf. *RE* 3.1935–1952 (M. Wlassak).

gravis hasta: a metonym denoting the tribunal of the *centumviri.* The *hasta* of the *iudex,* symbol of the *centumviri,* used to be stuck in front of the jury in the Basilica Iulia; cf. Gaius *Inst.* 4.16: *in centumviralibus iudiciis hasta praeponitur.* See Stat. *Silv.* 4.4.43 (with Coleman 146): *centeni moderatrix iudicis hasta,* Suet. *Aug.* 36: *ut centumviralem hastam quam quaesturam functi consuerant cogere, decemviri cogerent* (*ThlL* 6.3.2553.52–65, *OLD s. v.* 2b). The expression is frequent from Hor. *Carm.* 1.15.16–17. Cf. *Paneg. in Mes.* 96, Prop. 4.3.24, Ov. *Am.* 2.3.8, *Met.* 12.82, 13.108–109, 15.162; cf. *ThlL* 6.2274.46. For *gravis* in the pregnant sense of *cum vi et auctoritate,* cf. *ThlL* 6.2.2284.34–2285.9.

loquitur: in the pregnant sense of 'repeat the name', 'continually speak of'; cf. 1.24.3 (with Citroni 84) and 1.61.8. Cf. *ad* 7.58.7 (*OLD s. v.* 4).

plurimus: the usual, and the best, interpretation is to take this with *cliens* in the sense of 'many a'; cf. *OLD s. v.* 2, Nisbet-Hubbard 98 *ad* Hor. *Carm.* 1.7.8. Cf. Iuv. 3.232, Val. Fl. 6.223. It can also be interpreted as having a quasi-adverbial force indicating repetition and insistence; cf. Ov. *Fast.* 2.272: *Arcadiis plurimus ille, Trist.* 4.10.128: *in toto plurimus orbe.* Cf. Mynors 43 *ad* Verg. *Georg.* 1.187, Barchiesi 133 *ad* Ov. *Epist.* 2.32. For a similar use of *multus,* cf. Kroll 284–285 *ad* Catull. 112.1.

ll. 9–10 Silius was consul in 68, the last year of Nero's ill-starred reign; cf. Plin. *Epist.* 3.7.3 (with Sherwin-White 227): *laeserat famam suam sub Nerone (credebatur sponte accusasse)*, 9: *novissimus a Nerone factus est consul.* Cf. especially Lucan. 2.130 and for the influence of Lucan in Martial, cf. Grewing 492–493 *ad* 6.76.3. For the ending of l. 10, cf. 9.101.16 (with Henriksén[2] 181), Ov. *Ars* 1.56, *Fast.* 1.284.

bis senis... fascibus: the *fasces* were a Roman symbol of power of Etruscan origin. Twelve of them were the attributes, first of the kings in the monarchic period, and later of the consuls. The other magistrates received a number corresponding to their status. Thus, for instance, the praetors were given six, and those who had a delegated *imperium* fewer. Here, metonymically for 'consulate'. This use is a frequent one; cf. Ov. *Pont.* 4.9.4: *bis senos fascis* (*ThlL* 6.1.304.57). Cf. *RE* 6.2.2002–2006 (Samter).

ingentem... annum: *ingens* in the sense of *clarus, inclutus*, to refer to the year of Nero's death. For the phrase, cf. Stat. *Theb.* 6.757: *ingentes... annos.* Cf. G. B. A. Fletcher, *Latomus* 42 (1983) 408.

asserto... orbe: ie, *asserto ab Neronis obitu.* The reference is to the year 68, when Nero was toppled; cf. Plin. *Nat.* 20.160: *ante Iulium Vindicem, adsertorem illum a Nerone libertatis*, Suet. *Nero* 40. See Th. Mommsen, "Der letzte Kampf der römische Republik", *Hermes* 13 (1878) 93, n. 3. *Asserere* is a prose-style verb, barely attested in the Augustan poets, except in Ovid, where there are three examples (cf. *Met.* 1.462, 761, *Am.* 3.11.3). Later, it is found once in Lucan (cf. 3.56; cf. *v. l.* 1.475). In Martial, seven examples. In the sense of *liberare*, cf. Ov. *Am.* 3.11.3: *scilicet adserui iam me fugique catenas, Rem.* 73. In Martial, cf. 9.101.13: *asseruit possessa malis Palatia regnis.* Cf. Bömer[2] 228 *ad* Ov. *Met.* 1.761 (*ThlL* 2.863.83–864.25). *Orbis* is used encomiastically *pro imperio Romano*, as it regularly is from *Rhet. Her.* 4.13; cf. Ov. *Fast.* 1.85–86 (with Bömer 17): *Iuppiter arce sua totum cum spectet in orbem, / nil nisi Romanum, quod tueatur, habet* (*ThLL* 9.2.916.79–917.69).

ll. 11–12 Pliny refers to the poet's withdrawal from wordly cares, to spend his final years in the country devoted to his literary activity, in *Epist.* 3.7.3 (with Sherwin-White 228): *maculam veteris industriae laudabili otio abluerat*, and 6: *Novissime ita suadentibus annis ab urbe secessit, seque in Campania tenuit.*

emeritos... annos: *emeritus* originally has a military meaning, referring to soldiers who have been discharged. By extension it is then applied to those who have completed any kind of task; cf. Cic. *Att.* 6.2.6: *annuae... mihi operae... emerentur*, Pers. 5.73–74: *ut quisque Velina / Publius emeruit.* Cf. Ov. *Met.* 15.226: *emeritis medii... temporis annis, Trist.* 4.8.21, *CLE* 460.3: *emeritis longaevi muneris annis* (*ThlL* 5.2.470.70–81).

Musis et Phoebo: inspirers of poetry, also mentioned in connection with Silius Italicus in 9.86.3: *cum grege Pierio maestus Phoeboque querebar.* Cf. also 11.93.2, 2.89.3. According to myth, Apollo, while fleeing from his misfortunes in love, met the Muses on Mt. Parnassus, from which time they became inseparable companions, symbolizing the poet's need for both

inspiration and wisdom. With the nine Muses he travelled the earth on the back of Pegasus (cf. 9.58.6). He is considered the coryphaeus of the Muses; cf. *ad* 7.23.1.

proque suo... foro: ie, *quod ad eum pertinet*; cf. 12 *praef.* 9: *et videor mihi in alieno foro litigare*, Petron. 1.2: *ut cum in forum venerint, putent se in alium orbem terrarum delatos.* Cf. also, in the same sense, Plu. *Mor.* 669d: ὥσπερ ἐν ἄλλῳ τινὶ κόσμῳ γεγονότων. Cf. A. Otto, *Sprichwörter*, 146 § 711. *Suus* used emphatically, with no notion of possession, to stress the importance of Silius in the activity of the forum, a use characteristic of the *sermo familiaris*; cf. Ter. *Andr.* 869: *contrivi in quaerundo vitam atque aetatem meam*, Cic. *Tusc.* 5.79: *(bestiae) non pro suo partu ita propugnant.* Cf. K-St 2.1.597–599 § 116.

celebrat: for *celebrare* in the sense of 'to frequent the society of someone', 'to inhabit', cf. Ov. *Trist.* 4.8.9: *parvam celebrare domum*, *Am.* 2.16.37 (with McKeown[2] 357): *non ego Paelignos videor celebrare salubres*, *Met.* 10.703, [Ov.] *Epist.* 15.57, Sil. 9.75–76, Tac. *Ann.* 11.16, Plin. *Epist.* 8.12.3 (*OLD s. v.* 2b, *ThlL* 3.744.8–44). More frequent is the expression *Helicona colere*; cf. Prop. 3.5.19–20, Ov. *Met.* 5.663, *Pont.* 4.2.11 (with Helzle 67–68).

Helicona: in its proper sense, Helicon refers to the range of mountains between Lake Copais and the Gulf of Corinth. Here a metaphor, *ut saepe*, for *Musas*; cf. Lucr. 1.118, Prop. 2.10.1, 3.22.19–20, Hor. *Epist.* 2.1.216–218. From Hesiod, Mt. Helicon in Boeotia is the dwelling-place of the Muses, inspirers of poetry; cf. Hes. *Op.* 639, *Th.* 31–32, 36–43, 104–115. For Helicon as *collis poetarum*, cf., for instance, Val. Max. 1.6 *ext.* 3: *Heliconios colles omni genere doctrinae virentis.* Cf. in general A. Hurst, A. Schachter, *La montagne des Muses* (Genève 1996). The poetic adjective *Heliconius* is also used in reference to the Muses; cf. Catull. 61.1, Stat. *Silv.* 5.3.91, *Theb.* 7.282. Cf. W. Kroll, *Studien*, 28–29, A. Kambylis, *Dichterweihe*, 31–68, *RE* 8.1–7 (Bölte), Brink 330 *ad* Hor. *Ars* 296, R. Häussler, *Nachträge zu A. Otto*, 86. The accusative form of the Attic declension alternates with the Latinized form in *-em*; cf. Verg. *Aen.* 7.641, Varro *Rust.* 3.16.7.

Martial ridicules the social mobility of clients who rise to the category of *eques* by amassing the necessary capital, since their greater wealth is not accompanied by a change in habits or a new profession (see, however, 5.25 and 5.27, where Martial seems to be on the side of people who want to become real knights by raising the necessary amount of money); cf. especially Hor. *Epod.* 4.5–6: *licet superbus ambules pecunia / fortuna non mutat genus.* It is a commonplace among the writers of the period; cf. Plin. *Epist.* 4.11.2: *nunc eo decidit, ut exsul de senatore, rhetor de oratore fieret. Itaque ipse in praefatione dixit dolenter et graviter: 'quos tibi, Fortuna, ludos facis? facis enim ex senatoribus professores, ex professoribus senatores'*, and Iuv. 7.197–198: *si Fortuna volet, fies de rhetore consul; / si volet haec eadem, fiet de consule rhetor.* See also Iuv. 1.102, Petron. 38.11, 74.13–14, and Mart. 2.29 and 2.57. Cf. Mayor 277–278 *ad* Iuv. 7.16, A. Otto, *Sprichwörter*, 42 § 190. There is mention already in Plautus of the difficulty involved in changing one's social class; cf. Plaut. *Aul.* 228–235, especially l. 235: *hoc magnum est periclum, ab asinis ad boves transcendere.* In fact, the mixing of different social classes was considered unsuitable as early as Thgn. 183–192. It is a common satirical topos, especially in relation to criticism of the so-called νεόπλουτοι; cf. Anacr. *frg.* 388, Arist. *Rh.* 1391a15: διαφέρει δὲ τοῖς νεωστὶ κεκτημένοις καὶ τοῖς πάλαι τὰ ἤθη τῷ ἅπαντα μᾶλλον καὶ φαυλότερα τὰ κακὰ ἔχειν τοὺς νεοπλούτους· ὥσπερ γὰρ ἀπαιδευσία πλούτου ἐστὶ τὸ νεόπλουτον εἶναι, Anon. *Iambl.* 2.8 (Diles-Kranz, *Vorsokr.* ii, 5th, 401): ἅμα δέ τις καὶ τῇ ἐξ ὀλίγου χρόνου εὐδοξίαι προσγίγνεται βλάβη τοιάδε· τοὺς γὰρ ἐξαπιναίως καὶ ἐξ ὀλίγου χρόνου ἢ πλουσίους ἢ σοφούς… γενομένους οὐκ ἀποδέχονται ἡδέως οἱ ἄνθρωποι, Cratin. *frg.* 208.2 K: ἀνδρῶν νεοπλουτοπονήρων, Ar. *V.* 1309: ἔοικας, ὦ πρεσβῦτα, νεοπλούτῳ Φρυγί, *AP* 10.66 (Agath.). See also a parody of social mobility in *AP* 11.363 (Dioscorid.) (with Galán Vioque 382–389).

Here, Martial criticizes the rise in social status of a barber, the result of generosity on the part of his *patrona*, who probably gave him the 400,000 sesterces necessary to become a Roman *eques* (cf. *infra*). On the same topic, cf. Iuv. 1.24–25 (with Mayor 98, Courtney 90, and cf. 10.225): *patricios omnis opibus cum provocet unus / quo tondente gravis iuveni mihi barba sonabat* (cf. R. E. Colton, *Juvenal's Use*, 25).

Shaving was introduced into Rome in the 3rd c. BC, and was habitual practice until the emperor Hadrian let his beard grow and the fashion reverted (cf. *Hist. Aug. Hadr.* 26.1). It was, in fact, only during his reign that beards became common in Rome. Previously, they had been a distinguishing feature of philosophers (cf. especially 4.53.4). Pliny speaks of shaving as a daily routine in *Nat.* 7.211.1–6: *Sequens gentium consensus in tonsoribus fuit, sed Romanis tardior. In Italiam ex Sicilia venere post Romam conditam anno CCCCLIIII adducente P. Ti⟨t⟩inio Mena, ut auctor est Varro; antea intonsi fuere. Primus omnium*

radi cotidie instituit Africanus sequens; Divus Augustus cultris semper usus est. Men wealthy enough to afford one used to include among their body of servants a *tonsor* in charge of their grooming. Others had to make do with queuing up in front of one of the many *tonstrinae* which offered such services. Barbers were generally from the serving classes; cf. *CIL* 6.6366, 6.4359, 6.4474, Mart. 11.58.5–6 and 6.64.26. Cf. *RE* 3.3–4 (Mau), J. Carcopino, *Vida cotidiana*, 203–211, F. W. Nicolson, "Greek and Roman barbers", *HSCPh* 2 (1891) 41–56, Leary 90 *ad* 14.36.

As a precursor to this epigram, K. Prinz points to *AP* 6.307 (Phan.) (cf. *M. und griechische Epigr.*, 29):

Εὐγάθης Λαπιθανὸς ἐσοπτρίδα, καὶ φιλέθειρον
σινδόνα, καὶ πετάσου φάρσος ὑποξύριον,
καὶ ψήκτραν δονακῖτιν ἀπέπτυσε, καὶ λιποκόπτους
φασγανίδας, καὶ τοὺς συλόνυχας στόνυχας·
ἔπτυσε δὲ ψαλίδας, ξυρὰ καὶ θρόνον, εἰς δ' Ἐπικούρου,
κουρεῖον προλιπών, ἅλατο κηπολόγος,
ἔνθα λύρας ἤκουεν ὅπως ὄνος· ὤλετο δ' ἄν που
λιμώσσων, εἰ μὴ στέρξε παλινδρομίαν

The epigram has a two-part structure: (1) ll. 1–6 After describing the situation of Cinnamus, an ex-barber who has fled the city to avoid his obligations as an *eques*, Martial addresses the fugitive directly, asking him what he plans to do for a living and what sense there is in a life on the run. (2) ll. 7–10 A list in which he rules out possible new professions for the addressee, concluding with a statement which demonstrates beyond doubt how ridiculous the situation of the new *eques* is.

Martial addresses one Cinnamus, a name of Greek origin (Κίνναμος) and common *cognomen* among slaves and freedmen; cf. I. Kajanto, *Cognomina*, 88–89, *ThlL onom.* 2.450.2–31. It is widely attested in epigraphical sources; cf. *ThlL onom.* 2.449.77. In literary texts outside Martial, it is found only in Petronius; cf. 30.2: *C. Pompeio Trimalchioni, seviro Augustali, Cinnamus dispensator.* In 6.17, Martial makes fun of a fictitious individual with the same name who, in order to conceal his humble origins, decides to call himself Cinna, a more suitable name for an *eques*; cf. I. Kajanto, *Cognomina*, 42. The same name is found in 6.64.26 (with Grewing 423) and 9.92. Martial is probably alluding to a real case, well-known at the time and also picked up later by Juvenal (cf. 1.24–25), although perhaps using a false name (as is suggested by the fact that it coincides with the name of the *nouveau riche* in 6.17) and with the ultimate purpose of ridiculing a widely-found type of social behaviour. Cf. P. Howell, *CR* 46 (1996) 37.

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ll. 1–6

fueras tota notissimus urbe: fueras tota βγ Scriverius *edd.* : tota fueras *T* Schneidewin Gilbert. Cf. Ov. *Ars* 2.561: *toto notissima caelo, Met.* 14.696. See, however, 9.16.3: *tota domino gratissimus aula.* Cf. Heraeus XLIV *a. l.*, R. Helm, *PhW* 46 (1926) 85. *Notissimus* functions as a superlative with intensive or absolute force; cf. K-St 2.2.481 § 225, Bassols 1.166 § 149. For *tota urbe* as an ablative of place, cf. 7.17.10. Also found in Martial is the construction *in* + ablative; cf. 1.1.2: *toto notus in orbe,* 9.61.1: *in Tartesiacis... notissima terris.* Cf. E. Siedschlag, *RFIC* 100 (1972) 159, *ad* 7.17.10.

post hoc: adverbial phrase indicating 'time immediately following'; cf. Hor. *Sat.* 2.2.123, *Epist.* 2.1.175. In Martial, cf. 1.103.5 and 4.73.8 (*ThlL* 10.2.172.77).

dominae munere factus eques: *factus* functions here as a past participle agreeing with the noun. It is an echo of Ov. *Trist.* 4.10.8 (with Luck 267): *fortunae munere factus eques.* Cf. also Ov. *Am.* 3.15.6: *non modo militiae turbine factus eques* (cf. A. Zingerle, *Martials Ovidstudien,* 19–20). The status of *eques* was gained by demonstrating that one possessed 400,000 sesterces, and therefore Martial must be referring to a donation totalling this amount from the lady to the barber; cf. Tac. *Ann.* 13.27, *Dig.* 40.10.1 *praef.* 2–6. Cf. *RE* 6.1.283–284 (Kübler). Juvenal deals with the same subject in 7.16, 7.89, 3.40. Cf. also Iuv. 1.24–25 (with Mayor 98, Coutney 90).

dominae: term denoting the *mater familias* and mistress of slaves, from *domina servorum.* Cf. *ThlL* 5.1.1935.53. Cf. *ad* 7.14.8.

Sicanias urbes Aetnaeaque regna: *hysteron proteron* (cf. H. Lausberg, *Elementos,* 208–209 § 413). The generic term (*Aetnaea regna*) is mentioned after the concrete (*urbes illius regni*). *Sicanius* (Gr. Σικανός; cf. Thuc. 6.62) is an adjective derived from *Sicania* (Gr. Σικανία; cf. *Od.* 24.307, Hdt. 7.170, Thuc. 6.2), the old name for Sicilia, used in poetry for metrical convenience; cf. Verg. *Aen.* 1.557, Ov. *Met.* 5.464 (with Bömer[2] 346), Lucan. 6.66. For the adjective, cf. Verg. *Aen.* 8.416, Mart. 2.46.2, 11.8.8, Stat. *Silv.* 2.4.36. Cf. E. Manni, *Geografia fisica e politica della Sicilia antica* (Roma 1981) 44. *Aetnaea regna* by metonymy for Sicily, *in qua mons Aetna est.* Note the similar use of Αἰτναῖος, a poetic and especially tragic term derived from Αἴτνη and first attested in Pindar (*O.* 6.96: καὶ Ζηνὸς Αἰτναίου κράτος, *P.* 3.69, *N.* 1.6, 9.30), in, for example, S. *OC* 312–313: Αἰτναίας ἐπὶ / πώλου. This poetic usage is found before Martial in Ov. *Met.* 8.260 (with Bömer[2] 90): *tellus Aetnaea,* and Sil. 9.196: *in Aetnaeis... triumphis.* In Martial, cf. 8.45.1: *ab Aetnaeis... oris* (*ThlL* 1.1162.54). It is a poetic term attested from Cicero and Lucretius onwards in its proper sense of 'pertaining to Mt. Aetna'; cf. Cic. *ND* 2.96, Verg. *Aen.* 7.786, Lucr. 6.669 (*ThlL* 1.1162.33–54).

tristia iura fori: there are three possibilities: (1) Cinnamus has fled from the gossiping and accusations of clients, who were proverbially given to complaining and criticizing; cf. 1.49.33, 4.88.4, 7.62.4. For the *indignatio* aroused by climbing the social ladder, cf. Hor. *Epod.* 4.11–16. Cf. S. L. Mohler, in *Classical Studies in honour of J. C. Rolfe* (Philadelphia 1931) 243, n. 18. (2)

If we assume the author is referring, as seems likely, to the same Cinnamus as in 6.17, who decided to change his name, he is escaping from the forum because it was forbidden for freedmen to adopt *cognomina* from the higher classes; cf. J. M. Giegengack, *Significant Names*, 23. (3) It can also simply be interpreted, along with Friedländer 506, that he is running away from the obligations of any Roman citizen; cf. Verg. *Georg.* 2.501–502: *nec ferrea iura / insanumque forum aut populi tabularia vidit*, Hor. *Epod.* 2.7 (with Heinze-Kiessling 493): *forumque vitat.* Moreover, in order to move up to the *ordo equestris* in imperial times, possession of the *census equestris*, ie 400,000 sesterces, was not the only requisite. It was also necessary to have been born a free citizen and enjoy the full rights of citizenship. Cinnamus may have been fleeing from a possible legal investigation which might have revealed his previous slave status, in view of the fact that a large proportion of the *tonsores* of important families were domestic slaves (cf. *supra*). Cf. *RE* 6.1.283 (Kübler). See P. Howell, *CR* 46 (1996) 38: 'perhaps the explanation of line 4 is that, after he became an eques, Cinnamus would accompany his patrons to the forum to support them in their law-suits, but he has retired to Sicily to escape this sort of tedious chore. Martial reminds him that he needed the financial rewards he got for his services'.

graves... annos: *gravis* in the extended sense of *molestus, iniquus*; cf. *ThlL* 6.2.2288.40. For the expression, cf. Cic. *Fam.* 5.16.4: *hoc gravissimo et pestilentissimo anno*, Liv. 10.31.8, Sen. *Ben.* 6.38.3 (*ThlL* 6.2.2289.48).

inutilis: used in its absolute sense, it refers to one who is unfit for combat; cf. Gr. ἀχρεῖος. Here in an attenuated sense, equivalent to 'unfit for service'; cf. Verg. *Aen.* 2.510, 2.647, 10.794. For the line-ending, cf. Verg. *Aen.* 2.647, Mart. 2.90.3. Cf. also Ov. *Epist.* 1.105 (*v. l.*) (with Barchiesi 101).

Quid facit: cf. *ad* 7.50.5.

infelix et fugitiva quies: enallage for *infelicis et fugitivi (hominis) quies*; cf. Friedländer 175 *ad* 1.15.7, *ThlL* 6.1.1495.16. For the phrase *infelix quies*, cf. Ov. *Trist.* 1.7.14: *infelix... fuga*, *Pont.* 4.2.39–40: *infelicia... / otia.*

ll. 7–9 List of professions to which Cinnamus could honourably devote himself. Note the anaphora with *variatio*: *non... , non... -ve... , non... , non... , ... nec.*

rhetor... grammaticus ludive magister: teachers in the three grades which constituted the Roman educational system, none enjoying great social esteem or particularly well paid. Cf. J. W. Spaeth, *CJ* 24 (1928/29) 365–367, J. Guillén, *Urbs Roma*, 1.219–235. The *ludi magister* or schoolmaster, also called *primus magister* or *litterator*, was normally of humble social background, either a foreigner or a freedman, his job being to teach reading, writing and arithmetic. These teachers were not held in high esteem and, according to Martial's own testimony, were even looked down upon; cf. 9.68, 12.57.4–5. *Magister ludi* is, in addition, a prose term; cf. Cic. *Div. Caec.* 47, *ND* 1.72, Val. Max. 6.5.1 (*ThlL* 8.84.63–68). The *grammatici* were teachers in secondary education, a stage not all Romans reached, and although they earned more

than the *ludi magistri* (according to the edict of Diocletian, their salary was 200 *denarii* a month per pupil [cf. Diocl. Max. 7.70], four times as much as that of the school masters) they were likewise not highly regarded; cf. Iuv. 7.215–242, 7.157, 7.205. The *rhetores* were in charge of higher learning, and better paid than the other two categories of teacher; cf. Iuv. 7.186–188, 7.243. For the use of the disjunctive conjunction after negation, instead of the expected copulative conjunction, cf. H-Sz 499–500 § 269. It is attested from the Augustan poets on.

non Cynicus, non... Stoicus: Martial mentions the two philosophical schools together, again sarcastically, in 11.84.7: *tondeat hic inopes Cynicos et Stoica menta.* For Martial's view on the different philosophical schools, cf. T. Adamik, *AUB* 4 (1975) 55–64, E. Wistrand, "The Stoic Opposition to the Principate", *StudClas* 18 (1979) 93–101.

vendere... vocem ... plausumque: in order to gain the favour of the public, it was frequent for the company putting on the performance to position claques in the audience to arouse the support of the spectators by initiating the applause (*plausum*) and cheering (*vocem*); cf. Petron. 5.7–8: *neve plausor in scaenam / sedeat redemptus histrionis ad rictus,* Iuv. 6.380: *vocem vendentis,* 8.185: *vocem... locasti,* 8.192, Tac. *Ann.* 1.16. In a different context, cf. Plin. *Epist.* 2.14.4–13: *Sequuntur auditores actoribus similes, conducti et redempti... ; in media basilica tam palam sportulae quam in triclinio dantur; ... here duo nomenclatores mei (habent sane aetatem eorum qui nuper togas sumpserint) ternis denariis ad laudandum trahebantur. Tanti constat ut sis disertissimus. Hoc pretio quamlibet numerosa subsellia implentur, hoc ingens corona colligitur, hoc infiniti clamores commoventur, cum mesochorus dedit signum.* It was also one of the client's obligations towards his patrons; cf. 2.27, 3.46.8, 6.48. Cf. J. Guillén, *Urbs Roma,* 2.411, L. Friedländer, *SG,* 2.430.

l. 10 The *aprosdóketon* is held back until the end. The word-play, especially the variation in verb tenses, in connection with the beginning of the epigram (l.1 *tonsor fueras* / l. 10 *tonsor eris*) serves to underline the poet's view of the pointlessness of social climbing, in that it may make for a change in class but not for a different life.

quod superest: a set linking-formula, equivalent to the Greek expression τὸ λοιπόν (cf. A. *Pr.* 476, 697, 699 [*LSJ* 4]). Its use is frequent in Lucretius to introduce a new topic (cf. 5.772, 6.219). In Martial, only here. Cf. Verg. *Georg.* 2.346 (with Mynors 143), 4.51, *Aen.* 5.796, 9.157, 11.15, Prop. 3.21.21, Stat. *Theb.* 10.47. Cf. Ernout-Robin 22 *ad* Lucr. 1.50, Williams 190 *ad* Verg. *Aen.* 5.796, Dilke *ad* Stat. *Ach.* 1.49.

65

The poet addresses a fictitious character who devotes his waking hours to trials and lawsuits, all to no avail. The length of legal proceedings was proverbial; cf. 2.13: *et iudex petit et petit patronus. / Solvas censeo, Sexte, creditori,* Iuv. 16.43–50, especially 47: *lentaque fori pugnamus harena,* Plin. *Epist.* 5.9. This epigram reflects Martial's contempt for the legal profession and practice; cf. 12.68.3: *non sum ego causidicus nec amaris litibus aptus.* Cf. *ad* 7.9.

There is a two-part structure, with the presentation of the situation (ll. 1–2) and humorous resolution (ll. 3–4).

Martial addresses one Gargilianus. He cites him to characterize in ironic tone certain pictures of daily life, always in the same metrical position, the first foot of the second hemistich of the pentameter to the first *mora* of the second foot. Cf. 3.30.2 (a man of dubious means), 3.74.2 and 6 (an effeminate individual who conceals his baldness), 4.56.2 and 8 (a testament-hunter), and 8.13.2 (a swindler). There is epigraphic evidence of the name; cf. I. Kajanto, *Cognomina,* 147. Cf. also *Dig.* 32.1.41.3.

ll. 1–2 Presentation of the situation.

te... numerantem frigora: a metaphor to express the passing of time; cf. 5.34.5: *sextae modo frigora brumae.* Counting the passing of the years in terms of the passing of winter is a poetic usage with the exception of Liv. 5.22.8: *decem aestates hiemesque continuas circumsessa;* cf. Hor. *Carm.* 1.15.35: *post certas hiemes* (*ThlL* 6.3.2778.73–2779.11). See the similar use of *December* as a metonym for *annus* in, for instance, Hor. *Epod.* 11.5: *hic tertius December, Epist.* 1.20.27, Mart. 3.36.7. For the poetic use of *numerare* in this sense, cf. 7.14.9.

bis decimae: common poetic periphrasis. The combination of *bis* + distributive numerals is more frequent; cf. *ad.* 7.14.9. Cf. *ThlL* 2.2009.23–84. With ordinal numbers it is first found in Ovid; cf. *Fast.* 3.93: *bis quintum,* 6.768, *Pont.* 4.10.1. In Martial, cf. 4.57.4: *te bis decimus ducit ab urbe lapis* (*ThlL* 2.2010.12–24).

frigora brumae: cf. the same line-ending in Ov. *Trist.* 4.7.1, Tib. 1.4.5, Mart. 5.34.5 (*supra*). See the same phrase in Sen. *Phaed.* 966, Colum. 10.77, 11.3.13, Avien. *Arat.* 1806. *Bruma* as a metonym for 'winter' is common, especially among poets from Verg. *Georg.* 3.443 (*ThlL* 2.2208.23–84, *OLD s. v.* 2). Cf. Hor. *Carm.* 2.6.18, Ov. *Trist.* 4.7.1, Lucan. 4.50. Strictly speaking, it refers to the winter solstice, the shortest day of the year (etymologically, *bruma* is derived from **brevima,* a rare superlative form of *brevis;* cf. Ernout-Meillet 76 *s. v.*); cf. Varro *Ling.* 6.8, Vitr. 9.3.3, Serv. *Aen.* 2.472. For the specific date, December 21st, cf. Colum. 9.14.2, Plin. *Nat.* 18.221, Serv. *Georg.* 1.211, *CIL* 13.11173. Here, for *annus,* a frequent use in poetry (in prose, cf. Liv. 5.22.8); cf. Ov. *Fast.* 1.394, *Pont.* 4.13.40, Manil. 3.607, Sen. *Phoen.* 370,

Stat. *Theb.* 4.653, Mart. 4.40.5, 5.34.5, 10.104.9–10 (*ThlL* 2.2209.14). The same usage is found with *December*; cf. Hor. *Epist.* 1.20.27, *Epod.* 11.5, Mart. 3.36.7, 12.18.7. See also the use of *brumalis* with the same meaning in Ov. *Am.* 3.6.95, *Pont.* 4.5.4.

tribus... foris: there are two interpretations: (1) a physical reference, alluding to the three fora, ie *loci iudicii*; cf. Ov. *Trist.* 3.12.24 (with Luck 223): *proque tribus resonant terna theatra foris*, Stat. *Silv.* 4.9.15, Sen. *Dial.* 4.9.4: *circumscriptiones, furta, fraudes, infitiationes, quibus trina non sufficiunt fora* (*ThlL* 6.1.1207.46–78). Cf. Bömer 390 *ad* Ov. *Fast.* 6.793. Martial also mentions three fora in 3.38.4: *atque erit in triplici par mihi nemo foro*, 8.44.6: *foroque triplici sparsus ante equos omnes.* According to Castagnoli, he is referring to the Roman forum, that of Caesar and that of Augustus (cf. F. Castagnoli, *Athenaeum* 28 [1950] 69). A fourth forum is mentioned in 10.51.12, the Transitorium, the construction of which was begun by Domitian and completed by Nerva (cf. Suet. *Dom.* 5). Cf. B. W. Jones, *Domitian*, 100. On the Forum Transitorium, cf. E. Dambra, *The Forum Transitorium* (Diss. Yale 1987), Platner-Ashby, *Topographical Dictionary*, 260, E. Nash, *Pictorial Dictionary of Ancient Rome* (London 1961) 1.485–487, L. Richardson, *Dictionary*, 170–174. On the fora of Rome, cf. J. C. Anderson, *Topography of the Imperial Fora* (Bruxelles 1984). (2) A metonym for *iudicium*, referring to three different judicial processes. For this meaning, cf. Cic. *Ver.* 2.3.38, *Att.* 5.16.4. It is a typical silver-age usage; cf. Sen. *Ben.* 3.7.4: *huic uni legi omnia fora vix sufficient*, 7.20.5: *homini malo, quem invenire in quolibet foro possum*, Stat. *Silv.* 5.2.99–101: *cum... sodalis... falso palleret crimine... erigeretque forum* (*ThlL* 6.1.1208.20–48). Cf. Friedländer 507 *a. l.* The expression in the ablative of the object causing the wearing-out or loss of time indicated by the verb *conterere* is not habitual. Before Martial, it is found in Plaut. *Cist.* 609–610: *conteris tu tua me oratione*, *Rud.* 749, Cato *Mor.* 3, Sen. *Epist.* 22.8, 71.6 (*ThlL* 4.685.8–33).

ll. 3–4 The poem ends with a direct question to the interlocutor which makes the ridiculous nature of the situation patent.

Ah miser et demens!: a unique combination. Both *miser* and *demens* are frequently used in exclamations; cf. Catull. 63.61: *miser ah miser* (cf. *ThlL* 1.1442.48–58), and Verg. *Ecl.* 2.60: *a, demens* (cf. *ThlL* 1.1442.58–64). For the expression, cf. Cic. *phil. frg.* 8.13 M: *o miserum vel potius amentem*, *Att.* 7.11.1: *o hominem amentem et miserum* (*ThlL* 8.1105.24–25). *Ah* is a poetic interjection (in prose, see Varro *Men.* 361, Cic. *Rep.* 1.59, *de Orat.* 2.285 [*ThlL* 1.1441.31]). Cf. J. B. Hofmann, *Latín familiar*, 25–26 § 21. This type of exclamation is typically neoteric; cf. Calvo *frg.* 9 Büchner: *a virgo infelix*, Verg. *Ecl.* 6.47, *Georg.* 4.526. Cf. D. O. Ross, *Style*, 52, P. E. Knox, *Ovid's Metamorphoses and the Traditions of Augustan Poetry* (Cambridge 1986) 31–32. It generally occupies initial position in the line; cf. Tib. 1.9.3, 2.1.79, Prop. 3.7.61, Ov. *Epist.* 11.110. Cf. Navarro Antolín 361 *ad* [Tib.] 3.4.61–62, A. Kershaw, "Emendations and Usage: Two Readings of Propertius", *CQ* 75 (1980) 71–72, "A! and the elegists: more observations", *CPh* 78 (1983) 232–233.

Viginti... annis: ablative of extent of time, used alongside the accusative; cf. K-St 2.1.360–361 § 79, Bassols 1.149–150 § 134.

litigat: a legal term not attested in poetry before Martial, except in early comedy, with six occurrences in Plautus and three in Terence. In poetry, four times in Martial (1.98.1, 10.100.2, 11.35.3 [cf. also 12 *praef.* 9]). Later, it is found three times in Juvenal (cf. 6.35, 7.141, 16.16) and Phaedrus (cf. 3.11.1). The term is extremely common in Cicero (*ThlL* 7.2.1508.38–83).

vinci: here in the specific sense of 'to lose a lawsuit', as in legal jargon; cf. Ter. *Phorm.* 132, 135, Ov. *Epist.* 16.75, Hor. *Sat.* 1.2.134 (Forcellini 6.341 § 7).

Martial paints an ironic portrait of a fortune-hunter who, in spite of having been named the sole heir, is still not satisfied: no doubt he expected more, as he had spent a greater amount on gifts to attract the inheritance (cf. *infra*). Martial is making fun of the widespread practice of *captatio*, by means of which unscrupulous individuals went to great lengths to please the heirless rich, in the hope of benefiting from the inheritance. On this subject, cf. Cic. *Parad.* 5.2.39.

The *captatores* represent a commonplace among writers of satire from Horace on; cf. Hor. *Sat.* 2.5 (with Lejay 481), Pers. 5.73, Iuv. 1.37–41, 6.40, 10.202, 12.93. In Martial, cf. 2.40, 4.56, 5.18, 5.39, 5.60, 6.62 (with Grewing 397–398), 6.63, 8.27, 9.8(9), 9.48, 11.44, 11.55, 11.67, 11.83, 12.40, 12.91. See Plin. *Epist.* 2.20 (cf. Sherwin-White 203–204 *ad* Plin. *Epist.* 2.20.7). Cf. Friedländer *SG*, 1.212, Rudd, *Satires*, 224–242, V. A. Tracy, "*Aut Captantur aut Captant*", *Latomus* 39 (1980) 399–402. Cf. also Ov. *Ars* 2.271–272: *Turpiter his emitur spes mortis et orba senectus: / a, pereant, per quos munera crimen habent!* 2.329–332. For a hyperbolic approach to the widespread nature of the phenomenon, cf. Petron. 116: *quoscumque homines in hac urbe* (*Crotona*) *videritis, scitote in duas partes esse divisos, nam aut captantur aut captant.*

In addition, the traditional avarice of the heir is the object of moral condemnation; cf. Hor. *Carm.* 2.3.20, 2.14.25, 3.24.62, *Sat.* 2.5.104–106, Pers. 6.33–80, Stat. *Silv.* 4.7.37–40 (with Coleman 206).

The poem is structured in two parts: the hexameter introduces a situation and in the pentameter the unexpected reaction is presented.

Bibliography: G. Friedrich, *Hermes* 43 (1908) 634. On *captatio*, cf. D. Schmid, *Der Erbschleicher in der Antiken Satire* (Tübingen 1951), V. A. Tracy, "*Aut Captantur aut Captant*", *Latomus* 39 (1980) 399–402, J. P. Sullivan, *Unexpected Classic*, 160.

ll. 1–2 Mention of the proper name of the individual being ridiculed in both hexameter and pentameter lends a sense of unity to the distich.

Fabius: a frequent patrician *cognomen.* Martial chooses it for its connotations of the rich upper classes. It is attested on another two occasions. See especially 9.8(9) where, as here, the reference is to a rich man who disappoints his heirs by leaving an insubstantial inheritance. Cf. also 8.43.

Labienum: a fictitious character used by Martial on another four occasions, in comic epigrams; cf. 2.62 (on an effeminate man who has his body-hair removed), 5.49 (on a bald man), 12.16 (on a *pedicator*), 12.33 (on a *pathicus* with piles). The name is Etruscan in origin; cf. *RE* 12.257.28 (Münzer).

ex asse: a common legal expression, typical of the language of wills; cf. *Gloss.* 5.292.46: *ex asse heres esto: ex integro, ex omni patrimonio*, *Dig.* 37.11.12,

Quint. 7.1.20, Plin. *Epist.* 5.1.9 and Gaius *Inst.* 2.259. In poetry, it is only found in Martial, here and in 3.10.5: *heredem ex asse reliquit* (*ThlL* 2.747.31). For the Roman monetary unit *as*, cf. *ad* 7.10.8. As regards the use of the preposition *ex* in Martial, the classical distribution of *e* / *ex* is respected in general, although there are signs of the lesser importance of *e* against the stronger phonic element, which was more common in popular speech, even before a consonant; cf. E. Löfstedt, *Philologischer Kommentar zur Peregrinatio Aetheria* (Uppsala 1936) 89. *E* appears four times, always before a consonant. *Ex* is always used before a vowel and, apart from the general exceptions (*ex quo, qua...* [cf. D. O. Ross, *Style*, 46–49]), six times before a consonant.

plus meruisse... se... ait: that is, he had spent more in attracting the favour of the deceased than he eventually inherited. D. R. Shackleton Bailey (*Loeb*, 2.131, note c) defends an obscene interpretation: 'The point is unclear. Perhaps it is that L.'s obscene compliances had gone beyond what money could compensate'. See *contra* P. Howell, *CR* 46 (1996) 38. For the procedure followed by *captatores* in attempting to gain an inheritance by means of gifts, cf. 4.56.1–4: *Munera quod senibus viduisque ingentia mittis, / vis te munificum, Gargiliane, vocem? / Sordidius nihil est, nihil est te spurcius uno, / qui potes insidias dona vocare tuas.* For other disappointed *captatores*, see 3.10, especially ll. 5–6: *idem te moriens heredem ex asse reliquit. / Exheredavit te, Philomuse, pater. Aio* with the accusative and infinitive structure is found as early as Ennius; cf. *Ann.* 181: *Aio te, Aeacide, Romanos vincere posse* (*ThlL* 1.1457.17–1458.62).

67

A criticism of the disorderly life of a lesbian, whose sexuality and gluttony are unbridled. This is an example of the commonplace of ridiculing a phallic woman, a common character among the Roman novelists (cf. Quartilla, Circe, Palaestra) and in satire; cf. Iuv. 6.246, 6.419. Cf. J. P. Sullivan, *Unexpected Classic*, 204–105.

Martial is one of the few Latin writers to mention lesbianism; cf. 1.90 (with Citroni 281–285, Howell 297–299), 7.70. Literary references are rare and, except for the early Greek period, with Sappho in Lesbos, and the late evidence of Plutarch for Sparta (cf. *Lyc.* 18.9), the connotations are always negative; cf. Pl. *Lg.* 636 and *Smp.* 191e, *AP* 5.207 (Asclep.), Luc. *DMeretr.* 5, Hor. *Epod.* 5.41, Phaedr. 4.16, [Ov.] *Epist.* 15.19, Sen. *Contr.* 1.2.23, Sen. *Epist.* 95.21 (cf. J. P. Sullivan, *Philologus* 123 [1979] 293). In fact, in the classical period in Greece only Plato refers to female homosexuality, in *Smp.* 191e. Cf. E. C. Keuls, *The Reign of the Phallus* (Berkeley 1985) 85–86. Nevertheless, Ovid transmits a certain sensitivity towards lesbian love in his account of the myth of Iphis (cf. *Met.* 9.726–797), though the love in question is a chaste one in which the impossibility of realization is emphasized (cf. B. Otis, *Ovid as an Epic Poet* [Cambridge 1966] 186–187, Citroni 282 *ad* 1.90 *intr.*). Besides, according to Laronia, an otherwise unknown prostitute in the second satire of Juvenal, homosexuality was not found among women; cf. Iuv. 2.47–48 (with Courtney 128): *magna inter molles concordia. non erit ullum / exemplum in nostro tam detestabile sexu.* Cf. A. del Castillo, C. Arias Abellán, "Notas sobre Juvenal 2.36–63", *Emerita* 47 (1979) 161–170. Cf. in general J. F. Martos Montiel, *Desde Lesbos con amor*, A. Cameron, "Love (and marriage) between Women", *GRBS* 39 (1998) 137–156.

Hermann detects echoes in this epigram of letter 95 from Seneca to Lucilius (cf. *Latomus* 17 [1958] 110) and establishes the following parallelisms:

ll. 1–2	**pedicat pueros** *tribas Philaenis* et **tentigine** *saevior* **mariti**	**Libidine** *vero ne* **maribus** *quidem cedunt...* **viros ineunt**
l. 10	*quam septem* **vomuit meros deunces**	**vinum omne vomitu** *remetiuntur*
l. 16	**Di** *mentem tibi dent tuam,*	**Di** *illas* **deae***que male perdant!*

This is a descriptive epigram with a complex structure: (1) ll. 1–3 Description of the lesbian's unbridled sex life. (2) ll. 4–8 Description of the sporting activities to which she devotes herself. (3) ll. 9–12 Dinner and *comissatio.* (4) ll. 13–15 Description of sexual practices. (5) ll. 16–17 Closing *fascinatio.*

Philaenis is a name which Martial always applies to a femme fatale, whether haggard and blind in one eye (cf. 2.33, 4.65, 12.22) or with an insatiable and perverse sexual appetite (cf. 7.70, 9.29, 9.40, 9.62, 10.22). In Latin, apart from Martial, it only appears in *Priap.* 63.17 (with Gold-

berg 312). She is frequently mentioned in Greek Literature with similar connotations of excessive libido, and in particular as the authoress of an erotic book on sexual positions which is frequently cited in the 3rd c. BC. Cf. *AP* 7.345, 7.450 (Dioscorid.) (with Galán Vioque 299–308). See also Ath. 5.220–221, 8.335b, 10.457d, *Priap.* 63.17, [Luc.] *Am.* 28, *P. Oxy.* 2891 (on which cf. E. Lobel, "Oxyrhynchus Papyrus", 39 [1972] 51–54, n° 2891, K. Tsantsanoglou, "The Memoirs of a Lady from Samos", *ZPE* 12 [1973] 183–195, W. Luppe, "Nochmals zu Philaenis, Pap. Oxy. 2891", *ZPE* 13 [1974] 281–282, M. Marcovich, "How to flatter women: P. Oxy. 2891", *CPh* 70 [1975] 123–124, D. W. T. Vessey, "Philaenis", *RBPhil.* 54 (1976) 78–83, H. N. Parker, "Another Go at the Text of Philaenis (P. Oxy. 2891)", *ZPE* 79 [1989] 49–50). Cf. Mª C. Herrero Inguelmo, E. Montero Cartelle, "Filénide en la literatura grecolatina", *Euphrosyne* 18 (1990) 265–274, *Philainis* in *RE* 19.2.2122 (Maas), H. N. Parker, "Love's Body Anatomized: The Ancient Erotic Handbooks and the Rhetoric of Sexuality", in A. Richlin, ed., *Pornography and Representation in Greece & Rome* (Oxford 1992) 90–111. Cf. also G. Burzachini, "Filenide in Marziale", *Sileno* 3 (1977) 239–243. It is in fact the name of a famous *meretrix*; cf. *AP* 5.162 (and on the interpretation of this epigram, cf. E. K. Borthwick, "A femme fatale in Asclepiades", *CR* 17 [1967] 250–254. It is also the name of a *meretrix* in the *Asinaria* of Plautus.

The poem is written in Phalaecean hendecasyllables with a spondaic base.

Bibliography: L. Hermann, *Latomus* 17 (1958) 110. On female homosexuality, cf. K. J. Dover, *Greek Homosexuality*, 171, E. Cantarella, *Secondo natura: La bisessualità nel mondo antico* (Roma 1988), *La calamidad ambigua* (Madrid 1991) (= *L' ambiguo malanno* [Roma 1981]) 146–151, J. P. Hallet, "Female homoeroticism and the Denial of Roman Reality in Latin Literature", *Yale Journal of Criticism* 3 (1989) 209–227, J. F. Martos Montiel, *Desde Lesbos con amor.* On homosexuality in Rome, cf. R. MacMullen, "Roman Attitudes to Greek Love", *Historia* 31 (1982) 484–502, P. Veyne, "Homosexuality in Ancient Rome", in Ariès, Ph., Béjin, A., eds., *Western Sexuality: Practice and Precept in Past and Present Times* (Oxford-New York 1985) 26–35, Dalla, D., *Vbi Venus mutatur: omosessualità e diritto nel mondo romano* (Milano 1987), A. Richlin, "Not before homosexuality: the Materiality of the Cinaedus and the Roman Law against Love between Men", *Journal of the History of Sexuality* 3 (1993) 523–573, C. A. Williams, "Greek Love at Rome", *CQ* 45 (1995) 524–525.

ll. 1–3 Martial rails against a lesbian whose boundless sexual appetite leads her to adopt the active role in sex, both with *pueri* (*pedicatio*) and with *puellae* (*fututio,* though strictly a case of *fellatio* or else sexual stimulation with the use of some instrument or *pars corporis* similar to the male organ; cf. *infra* and 7.70.2).

Pedicat pueros: Philaenis may be understood to carry out the sexual practice mentioned here thanks to her unusually large clitoris, as is the interpretation of the author of the *Index Expurgatorius* (cf. p. 52), quoting the theory of C. F. Forberg, *Apophoreta,* ch. 6.345: 'Tribades... are women

who have such a large clitoris that they can use it as a prick, either for fucking or sodomising. The clitoris is sometimes large naturally, and sometimes it becomes so from constant friction'. According to ancient medical sources, a prominent clitoris could give rise to excessive sexual ardour; cf. Cael. Aur. *Gyn.* 2.112: *quibusdam landicis horrida comitatur magnitudo et feminas partium foeditate confundit et, ut plerique memorant, ipsae adfectae tentigine virorum similem appetentiam sumunt et in venerem coactae veniunt,* Paul. Aeg. 6.70, 2.p. 112, 21–4 (Heiberg): ὑπερμεγέθης ἐνίαις γίνεται νύμφη καὶ εἰς ἀπρέπειαν αἰσχύνης ἀπαντᾶ. καθὼς δέ τινες ἱστοροῦσιν. ἔνιαι διὰ τοῦ μέρους καὶ ὀρθιάζουσιν ἀνδράσιν ὁμοίως καὶ πρὸς συνουσίαν ὁρμῶσιν. An unnaturally large clitoris can be the butt of jests; cf. *CIL* 4.10004, *Priap.* 12.13–15: *Qui tanto patet indecens hiatu, / barbato macer eminente naso, / ut credas Epicuron oscitari,* Mart. 3.72.5–6: *aut infinito lacerum patet inguen hiatu / aut aliquid cunni prominet ore tui.* Cf. Howell 298 *ad* 1.90.6. Cf. also 7.70.2, Luc. *DMeretr.* 5.3. For the interpretation of a prominent clitoris as a penis, cf. I. Herman, "The Giant Mother, the Phallic Mother, Obscenity", *Psychoanalytic Review* 36 (1949) 303, J. P. Sullivan, *Unexpected Classic,* 187–188, H. D. Jocelyn, *PLLS* 3 (1981) 280–281. However, it is more likely that she made use of some kind of instrument. From ancient Greece there is evidence of the use of a penis-like erotic instrument made of leather called ὄλισβος and used by libidinous women for the purpose of self-stimulation. It is first mentioned in a compound term at Alc. *frg.* 303 V. (= Sapph. *frg.* 99 L.-P.): ὀλισβοδόκοις (a highly-debated fragment; cf. M. L. West, "Burning Sappho", *Maia* 22 [1970] 307–330, G. Giangrande, "Sappho and the ὄλισβος", *Emerita* 48 [1980] 249–250, "A che servira l' ὄλισβος di Saffo?", *Labeo* 29 [1983] 154–155, A. Guarino, "Professorenerotismus", *Labeo* 27 [1981] 439–440, J. F. Martos Montiel, *Desde Lesbos con amor,* 16). Such instruments are occasionally mentioned in the Greek comic tradition. Besides the references mentioned *supra,* cf. especially Sophr. *frg.* 24. Kaibel, Ar. *Lys.* 107–110, 157–159, *frg.* 592 K. A., Cratin. *frg.* 354 K-A, 394 K-A (*v. l.*: ὀλίσβους Schweighäuser : ὀλίσκους mss.; cf. O. Crusius, *Untersuchungen zu den Mimiamben des Herondas* [Leipzig 1892] 129, *contra* M. G. Tibiletti Bruno, "Un confronto greco-anatolico", *Athenaeum* 47 [1969] 303, n. 2. Cf. S. Santelia, "Da Sofrone ad Eronda: Tradizione di un motivo leterario", *CL* 5 [1989] 73, n. 1) and perhaps Pl. Com. 174.18 K. Cf. also Suidas, *s. v.* ὄλισβος. Cf. P. H. Brandt, "Olisbos und Narcissismus", *Zeitschrift für Sexualwissenschaft* (1926) 134–137 (see references cited *supra*). Graphic representations of these erotic devices have been preserved on Attic ware; cf. M. F. Kilmer, *Greek Erotica,* 2–30, 98–101, especially 98–99 for their use in lesbian relationships, E. C. Keuls, *The Reign of the Phallus* (New York 1985) 82–86. See [Luc.] *Am.* 28: ἀσελγῶν δὲ ὀργάνων ὑποζυγωσάμεναι τέχνασμα, ἀσπόρων τεράστιον αἴνιγμα, κοιμάσθωσαν γυνὴ μετὰ γυναικὸς ὡς ἀνήρ. Cf. also Ar. *frg.* 320.13, *Lys.* 109. For a similar case of a woman playing the male role in the sexual act, cf. 1.90.7–8 (with Citroni 284): *inter se geminos audes committere cunnos / mentiturque virum prodigiosa Venus,* 7.70 (*infra*). Cf. Iuv. 6.311: *inque vices equitant,* and also Petron. 138.1: *Profert Oenothea scor-*

teum fascinum, quod ut oleo et minuto pipere atque urticae trito circumdedit semine, paulatim coepit inserere ano meo... Cf. G. Vorberg, *Glossarium*, 407.

tribas: learned Greek form; cf. Sen. *Contr.* 1.2.23: *(...) cum diceret controversiam de illo qui tribadas deprehendit et occidit, describere coepit mariti adfectum, in quo non deberet exigi inhonesta inquisitio: ἐγὼ δ' ἐσκόπησα πρότερον τὸν ἄνδρα εἰ ἐγγεγένηταί τις ἢ προσέρραπται*, Phaedr. 4.15(16).1: *tribadas et molles mares.* In Martial, only here and in 7.70.1, in the expression *tribas tribadum.* In Greek, τρίβας only appears in technical treatises; cf. Man. 4.358, Ptol. *Tetr.* 171, Vett. Val. 111.7. Cf. G. Vorberg, *Glossarium*, 654–655, P. Pierrugues, *Glossarium eroticum*, 492–493, J. F. Martos Montiel, *Desde Lesbos con amor*, 104–108. The epigram contains many words of Greek origin, appropriate for the description and censuring of the sporting practices to which Philaenis devotes herself (cf. *harpastum, haphe, draucus, halteres, palaestra, coloephia*). Cf. N. Rudd, *The Satires of Horace* (California 1963) 170, T. Adamik, *AUB* 3 (1975) 173.

tentigine: normally used to denote the erect sexual organ of the male, ie *mentula erecta.* It is first attested in Hor. *Sat.* 1.2.116–118: *num, si / ancilla aut verna est praesto puer, impetus in quem / continuo fiat, malis tentigine rumpi?* Etymologically, it is derived from the verb *tendere*, which is frequently used to indicate an erection; cf. 11.58.1 and 11.60.3, Catull. 80.6, *Priap.* 23.4–5, 33.5. It is also attested in medical texts (cf. Cael. Aur. *Acut.* 3.103, 176). It can be used metaphorically to denote the female sexual organ; cf. Iuv. 6.129: *adhuc ardens rigidae tentigine volvae* (cf. Cael. Aur. *Gyn.* 113.1394). Cf. J. N. Adams, *LSV*, 103–104, E. Montero Cartelle, *Latín erótico*, 81, G. Vorberg, *Glossarium*, 644, P. Pierrugues, *Glossarium eroticum*, 482.

dolat: conjecture by Gruterius for the reading of the mss.: dolet β : vorat γ (error from l. 15) Schneidewin. Literally, it means 'to drill with a sharp instrument'. It is only applied to woodwork. Its meaning tends to be attenuated; cf. Hor. *Sat.* 1.5.22–23: *nautae... lumbos... / fuste dolat*, Apul. *Met.* 7.17: *fustium quoque crebris ictibus prolixe dedolabar.* Metaphorically, it takes on sexual connotations, as often happens in popular speech with verbs meaning to 'cut' or 'penetrate' (cf. J. N. Adams, *LSV*, 149–151). Cf. Pompon. *Atell.* 82: *dolasti uxorem*, Apul. *Met.* 9.7: *inclinatam dolio pronam uxorem fabri superincurvatus secure dedolabat*, *Priap.* 46.9–10: *dolem... / cunni vermiculos scaturrientis* (*ThlL* 5.1.1836.58–61) Cf. J. N. Adams, *LSV*, 149, G. Vorberg, *Glossarium*, 152. It has pejorative connotations. This is the only appearance of the verb in Martial in an obscene sense. With its original meaning of to 'sculpt', 'give shape to', it is found just once in 6.49.1: *non sum de fragili dolatus ulmo.* Cf. Cato *Agr.* 14.3, Lucr. 5.1267, *Priap.* 10.4 (with Maggi 12), 63.10, Colum. 10.31. It is found once in Horace and Propertius and not at all in Ovid (*ThlL* 5.1.1836.6). Cf. F. Fortuny Previ, *Myrtia* 1 (1986) 84.

ll. 4–8 Description of sports played in the *palaestrae* normally situated alongside the baths. Women who go in for sports which are traditionally considered masculine, apart from the case of primitive Sparta (cf. Cic. *Tusc.* 2.36,

Ov. *Met.* 10.578 (with Bömer[2] 195), Prop. 3.14 [with Fedeli[3] 451–452]; cf. T. Scanlon, "Spartan Females and Early Greek Athletics", in *The Archeology of the Olympics* [Wisconsin 1988] 185–216, H. Michell, *Sparta* [Cambridge 1964] 45–61) are the object of censure; cf. Iuv. 1.22–23 (with Mayor 97), 6.246–266. Juvenal himself (cf. 2.53) declared that sportswomen were few and far between. On this subject, cf. Suet. *Dom.* 4.4. Cf. J. Marquardt, *Privatleben*, 1.331–332 § 282, J. V. D. Balsdon, *Life and Leisure*, 167, G. Arrigoni, "Donne e sport nel mondo greco", in *Le donne in Grecia* (Bari 1985) 55–128. Compare the passage as a whole with Iuv. 6.419–433, in which a woman enjoys playing sport, going to the baths and massage-rooms and eating in excess (cf. R. E. Colton, *Juvenal's Use*, 419–433).

Harpasto: cf. *ad* 7.32.10.

subligata: a reference to the use of a *subligar*, a kind of loincloth covering the private parts; cf. 3.87.4, Iuv. 6.70.

ludit: here in its proper sense, in reference to the practice of sport (*OLD* 1a), but it could also have sexual connotations, as, for example, in 2.60.3, 6.45.1 (with Grewing 318), 9.25.8, 11.104.5 (with Kay 278), 14.79.1 (*ThlL* 7.2.1773.81–1774.26). Cf. J. N. Adams, *LSV*, 162: G. Vorberg, *Glossarium*, 314.

flavescit haphe: athletes' skin turned yellow as a result of the powders with which they covered themselves; cf. Ov. *Met.* 5.559–560 (with Bömer[2] 370): *artus / ... vestros subitis flavescere pennis*, 9.35–36 (with Bömer[2] 285): *ille cavis hausto spargit me pulvere palmis/ inque vicem fulvae tactu flavescit harenae*, Lucan. 4.616: *membris calidas infudit harenas*, Sen. *Epist.* 57.1: *totum athletarum fatum mihi... perpetiendum fuit, a ceromate nos haphe excepit in crypta Neapolitana*, Stat. *Theb.* 6.848–849: *hausta vestitur harena. / Tum madidos artus alterno pulvere siccant*, Luc. *Anach.* 2: Ἕτεροι δὲ ἐν τῷ αἰθρίῳ τῆς αὐλῆς τὸ αὐτὸ τοῦτο δρῶσιν, οὐκ ἐν πηλῷ οὗτοί γε, ἀλλὰ ψάμμον ταύτην βαθεῖαν ὑποβαλόμενοι ἐν τῷ ὀρύγματι πάττουσίν τε ἀλλήλους καὶ αὐτοὶ ἑκόντες ἐπαμῶνται τὴν κόνιν ἀλεκτρυόνων δίκην, ὡς ἀφυκτότεροι εἶεν ἐν ταῖς συμπλοκαῖς, οἶμαι, τῆς ψάμμου τὸν ὄλισβον ἀφαιρούσης καὶ βεβαιοτέραν ἐν ξηρῷ παρεχούσης τὴν ἀντίληψιν. *Haphe* is a Latin adaptation of the Greek term ἁφή, which is in turn a coining from the Roman period for the more common κόνις (cf. *RE* 11.1312–1315 [Jüthner], *ThlL* 6.3.2524.77–2525.2). *Flavescere* in the sense of 'turn golden-yellow under the effect of sand' only here and in Ov. *Met.* 9.36 (*supra*). Before Ovid, *flavescere* is only attested in Cato *Agr.* 151.2, Verg. *Georg.* 4.28, and *Dirae* 16 (*ThlL* 6.1.886.60–66).

gravesque... / halteras: weights used to hinder movement and augment the muscular effort; cf. 14.49.1: *quid pereunt stulto fortes haltere lacerti?* (cf. also *lemmata*: *Halteres*). Cf. Iuv. 6.421: *cum lassata gravi ceciderunt bracchia massa*, Sen. *Epist.* 15.4: *cum aliquo pondere manus motae*, 56.1: *fortiores... manus plumbo graves iactant.* Cf. E. N. Gardiner, *Athletics of the Ancient World* (Oxford 1930) 153, N. B. Crowther, "Weightlifting in Antiquity. Achievement and Training", *G&R* 24 (1977) 118, *RE* 7.2284 (Blümmer). *Halter* is found in Latin only in Martial (twice: here and in 14.49.1 [cited *supra*]) and late examples; cf.

Schol. ad Iuv. 6.421: *massas] Halteras dicit, quibus utuntur athletae, cum exercentur* (*ThlL* 6.3.2520.22–31). It is a term adapted from a Greek third-declension noun, ἁλτῆρες, with the Greek accusative plural. The α is short by nature, in contrast with the Latin form *-es*. In Martial, the mss. give the Greek form even in cases like the present, in which the length is irrelevant; cf. examples in A. E. Housman, *Class. Pap.*, 838 (=*JPh* 31 [1910] 265).

draucis: a term of unknown etymology. It is found only in Martial (five times; cf. the reading of the mss. in 11.8.1 [with Kay 83], corrected *recte* by A. E. Housman [cf. *Class. Pap.*, 1166 (= *CR* 44 [1930] 114)]). See also the erroneous conjecture of Calderinus for Iuv. 11.156 (with Courtney 510). It is attested as a proper name, possibly of Celtic origin; cf. Ernout-Meillet *s. v.* 184, *ThlL onom.* 2.251.3–12 (cf. *Drauca* in *CIL* 4.2193, which for Stephanus is a feminine *cognomen*). According to G. Vorberg (cf. *Glossarium*, 153) it refers to particularly well-endowed men who bestow sexual favours on other men, normally in the setting of the gymnasia or baths (in this sense, cf. also P. Pierrugues, *Glossarium eroticum*, 187). Walde-Hofmann (cf. 373) opts for an uncertain, possibly Celtic origin and suggests the meaning of 'jünger Athlet', not only here but in *Schol. ad* Iuv. 6.421. A. E. Housman claims that 'Draucus... simply means one who performs feats of strength in public' (cf. *Class. Pap.*, 1166 [= *CR* 44 (1930) 115]), no other interpretation being possible in this passage or in 14.48: *Harpasta] Haec rapit Antaei velox in pulvere draucus, / grandia qui vano colla labore facit.* In M. Citroni's view it refers to 'uomini dotati di una virilità particolarmente vistosa' (cf. Citroni 297 *ad* 1.96.12, and also Howell 308 *a. l.*). What we have, in conclusion, is brawny athletes or circus-performers, sometimes presented as models of sexual vigour; cf. 11.72.1 (with Kay 224), 9.27.10, 11.8.1 (corrected by A. E. Housman to *dracti* (cf. *supra*), 14.48.1 (*ThlL* 5.1.2067.47–69). Cf. R. Helm, *Lustrum* 1 (1956) 308, F. Fortuny Previ, *Myrtia* 1 (1981–82) 117–119. The form *draucis* is an adroit correction by the Renaissance editors. The mss. read drauces β : draucos γ, as a result of the tendency to coordinate it syntactically with the nearest term, *graves*.

facili... lacerto: *facilis* in the active sense of 'agile'; cf. Tib. 1.1.8 (with Smith 187): *facili... manu* (cf. Prop. 2.1.10, Ov. *Ars* 1.160, *Fast.* 3.536). For *facilis* as an epithet for *pars corporis*, cf. *ThlL* 6.1.61.22–68. See McKeown^2 353 *ad* Ov. *Am.* 2.16.30. For the expression, cf. Stat. *Theb.* 6.844–845: *nodisque lacerti / difficiles. Lacertus* is a poetic term, attested from Lucil. (cf. *frg.* 175), and especially frequent in Ovid (*ThlL* 7.2.829.57).

ll. 7–8 Massage after physical exercise; cf. Iuv. 6.422–423. See in this respect Sen. *Epist.* 56.1.

putri... de palaestra: note the contrast with the habitual phrase, *nitida palaestra*; cf. Ov. *Epist.* 16.151, *Fast.* 5.667 (with Bömer 332). The Greek term *palaestra* (παλαίστρα), attested since Plautus, always appears at the end of the hexameter; cf. *ThlL* 10.1.98.46. Here in its original sense to denote the place where gymnastic exercises are carried out; cf. *ThlL* 10.1.98.54–99.8. Cf. *RE*

18.2472–2497 (Göber). *Putris* is used of rundown buildings, but also, as here, of sandy ground and places, with no pejorative connotation; cf. Lucr. 5.142, Plin. *Nat.* 19.161 (*OLD s. v.* 2b).

lutulenta: here in its proper sense of 'mud-stained'. Since the body was soaked in oil, following the Roman custom (cf. Verg. *Aen.* 3.281–282, Ov. *Trist.* 3.12.21 [with Luck 222], *infra* and *ad* 7.72.10) dust easily stuck to it. Cf. Prop. 3.14.7 (with Fedeli[3] 455). *Lutulentus* is a common classical term attested as early as Plautus (cf. Plaut. *Poen.* 158). It is frequent in metaphors as a term of personal offence; cf. Hor. *Sat.* 1.4.11 and 1.10.50. Cf. E. Ernout, *Adjectives*, 94.

uncti... magistri: it was the ancient practice for athletes to rub themselves profusely with oil before the start of the competition; cf. Ov. *Met.* 10.176–177: *suco pinguis olivi splendescunt* (cf. Bömer[2] 319 ad Ov. *Met.* 7.470). In Martial, cf. 4.8.5 and 7.72.10. Cf. *RE* 16.I 2464 (A. S. Pease). So well-established was the practice that *oleum* is often used by metonymy for *palaestra* or *ars palaestritarum*; cf. Catull. 63.64–65: *ego gymnasi fui flos, / ego eram decus olei* (*ThlL* 9.2.552.30). Cf. *ad* 7.32.6.

vapulat: a verb from the everyday language; cf. H. Tränkle, *Sprachkunst*, 138–139, J. B. Hofmann, *Latín familiar*, 14 § 8. It is frequent in comedy (forty times in Plautus, five in Terence), and extremely rare in high poetry (completely absent except once in Lucretius [4.939] and Propertius [2.12.20]). In Martial, six times (6.41.1, 7.86.11, 8.23.4, 10.62.9, 12.57.17).

ll. 9–12 Before dinner, large amounts of wine were drunk to whet the appetite. Afterwards, vomiting was induced; cf. Plin. *Nat.* 14.139, Ath. 15.665e, Sen. *Dial.* 1.3.13, 12.10.3. The practice was by no means exclusive to men; cf. Sen. *Epist.* 95.1, Iuv. 6.425–432 (with Courtney 317). Seneca, for his part, criticized the custom of drinking after dinner, which was widespread among the common people, ignorant of the capital pleasures of life; cf. Sen. *Epist.* 122.6. Cf. J. Guillén, *Urbs Roma*, 2.273. Condemnation of the drunken woman is a commonplace in Greek and Latin literature. See especially Ath. 10.440e: φίλοινον τὸ τῶν γυναικῶν γένος (quoting Alexis 167, 55, Antiph. 24, 56, 165, Axionic. 5, Xenarch. 5.6 and Phal. *apud* Ath. 10.440d). It is found as early as Anacr. *frg.* 427 and is especially frequent in comedy; cf. Ar. *V.* 1402, *Lys.* 116, 195, 395, 465–466, *Th.* 393, 630, 689, *Ec.* 14–15, 43, 133, *Pl.* 644–645, 972, Eub. *frg.* 43 K, Plaut. *Pers.* 170, *Pseud.* 221, *Truc.* 903 (cf. H. G. Oeri, *Der Typ der komischen Alten in der griechischen Komödie, seine Nachwirkungen und seine Herkunft* [Diss. Basel, 1948]). Cf. also Herod. 1.84–90, Luc. *DMeretr.* 5, Alciphr. 4.13, 4.14. For a precise characterization, cf. Ar. *Nu.* 553–556 and see also Ael. *VH* 2.41. This is a recurrent theme in Greek epigram; cf. *AP* 7.384.1–2 (Marc. Arg.): Ἡ Βρόμιον στέρξασα πολὺ πλέον ἢ τροφὸς Ἰνώ, / ἡ λάλος ἀμπελίνη γρῆυς Ἀριστομάχη, 7.223.2–3 (Thyill.): [Ἀρίστιον] ἡ τρὶς ἐφεξῆς / εἰδυῖ' ἀκρήτου χειλοποτεῖν κύλικας, 11.409 (Gaet.), 6.291 (Antip.), 7.455 (Leon. Tar.), 7.353 (Antip. Sid.), 7.457 (Arist.), 7.384 (Marc. Arg.), Hedyl. *apud* Ath. 11.486 (*HE* 31). Cf. F. J. Brecht, *Motiv- und Typengeschichte*

des griechischen Spottepigramms (Leipzig, 1930) 66, G. Giangrande, "Sympotic Literature and epigram", in A. Dihle, ed., *L'Épigramme grecque (Entretiens de la Foundation Hardt 14)* (Vandoeuvres-Genève, 1968)", 152–156, Galán Vioque 355–357 *ad AP* 7.456 (Dioscorid.). In Latin literature, cf. the precedents of Catull. 27.4, Hor. *Carm.* 1.36.13, Tib. 1.9.59–60, Prop. 2.33.25, 4.8.30 and Sen. *Epist.* 95.21. On drunken women, cf. in Martial 1.87 and 5.4. Cf. also 1.11, 1.26, 1.28, 6.78 (with Grewing 504–505), 11.82.

cenat... aut recumbit: *hysteron proteron.* It was normal to eat resting on one shoulder. The most common verb for the action of stretching out on the couch is *accumbere*; cf. *ThlL* 1.340.26–341.6. *Recumbere* is found with this meaning in Phaedr. 4.26, Iuv. 3.82, 5.65, 6.434, 6.448, 9.106, and Plin. *Epist.* 4.22.4, 9.23.4. In Martial, cf. 2.19.3, 3.30.1, 5.78.24, 6.74.1, 10.98.4 and 7, 11.23.11, 12.17.7. Note also the similar use of κατακλίνεται; cf. Ar. *Lys.* 18. The posture of Philaenis is particularly reprehensible, since women were not in the habit of reclining to eat, like men, but of sitting; cf. Val. Max. 2.1.2.

prius... ante / quam: emphatic pleonasm with redundant repetition of the marker of anteriority. This is a feature of the everyday spoken language, but it is also found in literature from Plautus on. Cf. Verg. *Aen.* 4.24–29, Prop. 2.25.25–26. Cf. D. R. Shackleton Bailey, *Propertiana,* 114, H-Sz 800 § 40.

septem... meros deunces: enallage for *meri* (*vini*) *deunces. Merus* is a lexicalized ellipsis of the expression *merum vinum* (cf. Gr. οἶνον ἄκρατον), a phrase found from Plautus on; cf. *Amph.* 430–431, Varro *Men.* 137. Cf. Catull. 27.7, Verg. *Aen.* 5.77. Cf. the similar use of ἄκρατος in Greek (cf. Ar. *Eq.* 105, Men. *frg.* 779, *AP* 7.31.5 [Dioscorid.] [with Galán Vioque 259]). Wine used to be drunk watered down; cf. *ad* 7.20.19: *mixto... vino.* Martial criticizes drinkers of neat wine in 1.11.4, 6.89, and the reference here clearly has pejorative connotations. Likewise, ζωροπόται οἴνου is a derogatory term in Man. 4.300, and ζωροπόται is an insult within the tradition of rivalry characterizing the symposium. For women used to drinking their wine neat, taking it with water could have mortal consequences, according to Gaetulicus in *AP* 11.409 (Gaet.), especially ll. 3–6: σὲ δ' ὕδασιν οὐκ ἐμίηνεν, / ἀλλ' οἷος πρώτης ἦλθες ἀπ' οἰνοπέδης, / τοῖόν σε προὔπινεν ἀφειδεές, ἄγγος ἔχουσα, / εἰσότε καὶ νεκύων ἦλθεν ἐπὶ ψάμαθον. In addition, women did not usually take part in the *comissationes,* and when they did, they drank their wine mixed with water and honey; cf. Gell. 10.23: *Qui de victu atque cultu populi Romani scripserunt, mulieres Romae atque in Latio aetatem abstemias egisse, hoc est vino semper, quod temetum prisca lingua appellabatur, abstinuisse dicunt.* Cf. J. Guillén, *Urbs Roma,* 160. For *merum vinum,* cf. *ThlL* 8.846.50–67. For *merum* as a substantive, cf. *ThlL* 8.848.67–849.50. *Deunx* is a measure of quantity of unclear origins, equivalent to eleven twelfths of an ounce; cf. Varro *Ling.* 5.172: *deunx dempta uncia,* Prisc. *Gramm.* 3.408.23: *deunx unciae undecim, Carm. de pond.* 45: *uncia si librae desit, dixere deuncem.* The use of this duodecimal system of fractions is exclusive to the Romans; cf. Auson. *Ecl.* 24, Hor. *Ars* 326–330, Colum.

5.1.8–12. Cf. *RE* 2.1.1114–1115 (Hultsch), S. F. Bonner, *Education in Ancient Rome* (London 1977) 181–188. It is found once in Persius (cf. 5.150) and Juvenal; cf. 1.40 (with Mayor 104, Courtney 93–94). In Martial, three times (cf. 6.78.6 [with Grewing 510], 12.27[28].1) (*ThlL* 5.1.868.24–46). For the use of *septem* to mean a high number, cf. 5.29.2, 6.35.1 (with Grewing 254), 9.15.1, 9.87.1, 12.32.4. It is a sort of numerical canon: there were seven wonders of the world (cf. O. Weinreich, *Studien*, 1–21, especially 18–21), seven gates in ancient Thebes and seven hills in Rome (4.64.11–12, 8.36.5). Cf., in general, W. H. Roscher, *Die Hebdomadenlehren der griechischen Philosophen und Arzte* (Abh. d. Kgl. Sächs. Gesellsch. d. Wiss., Phil.-hist. Kl. 53, 6) (Leipzig 1906) 175–198.

vomuit: the practice of vomiting at banquets in order to continue eating is not as unusual among the Romans as it might seem, but rather was normal procedure (cf. Cic. *Deiot.* 21, Sen. *Epist.* 18.4, Suet. *Claud.* 33, *Vitel.* 9, Mart. 3.82), the consequence of extreme gluttony; cf. Sen. *Dial.* 12.10.3: *Undique convehunt omnia nota fastidienti gulae; quod dissolutus deliciis stomachus vix admittat ab ultimo portatur Oceano. Vomunt ut edant, edunt ut vomant, et epulas, quas toto orbe conquirunt, nec concoquere dignantur.* Cicero condemns the practice; cf. Cic. *Fin.* 2.23: ... *asotos, qui in mensam vomant, et qui de conviviis auferantur.*

redire: redire β Scriverius Duff Heraeus *et edd.* : reverti γ Schneidewin, Friedländer *et* Gilbert. Heraeus points out that the latter is a strange gloss on Martial's normal usage. Indeed, the verb *reverti* only appears in Martial in the passive perfect participle (nine times) and the future participle (once).

coloephia: a variant spelling for *colyphium*, a Greek loanword (κωλύφιον). Cf. Iuv. 2.53 (with Courtney 131): *comedunt coloephia paucae.* Cf. R. E. Colton, *Juvenal's Use*, 76. Cf. also Plaut. *Pers.* 92, and Petron. 70.2. It is an unidentified food, suitable for sportsmen; cf. Plac. med. 5.12.5 (55.39): *carnium, quod athletae vescuntur ad corporis sanitatem ut fortes sint.* Cf. J. N. Adams, *LSV*, 49–50.

ll. 13–15 The poem ends in ring fashion, returning to the topic of the lesbian's wild and intensive sex life, which turns out to be, if anything, even further *contra naturam*, since traditionally athletic activity and sex were incompatible; cf. 11.47.8 (with Kay 170) and Nisbet-Hubbard 108–110 *ad* Hor. *Carm.* 1.8. Moreover, playing sport was supposed to dampen sexual desire; cf. Hor. *Carm.* 1.1.27, *Epod.* 2.37–38, Ov. *Rem.* 199–200.

libidinatur: ie, *cupida coeundi feminam.* The term is rare, only attested here in poetry. In prose, only in impersonal forms; cf. Suet. *Nero* 28.2 and Petron. 138.14. Cf. also *AL* 149.11. Later examples are also found. See especially Porph. Hor. *Epod.* 12.11: *subare proprie sues dicuntur cum libidinantur*, and for a metaphorical use in the sense of indecent poetry or recitations, *Schol. ad* Pers. 1.1, ed. Kurz.: *videns Persius multos libidinari in scribendo ad hoc tantum, ut favorem populi...*

medias... puellas: euphemism for *cunnos.* It is found as early as Plautus; cf. *Cas.* 326: *ego edepol illam mediam diruptam velim.* Cf. Catull. 80.6: *grandia*

te medii tenta vorare viri? Priap. 74.1–2: *per medios ibit pueros mediasque puellas / mentula.* Cf. 2.61.2, 3.81.2 and the Greek μέσος (cf. J. Henderson, *Maculate Muse*, 156). Cf. J. N. Adams, *LSV*, 46–47, E. Montero Cartelle, *Latín erótico*, 112–113, J. N. Adams, *SIFC* 53 (1981) 259.

vorat: ie, *cunnum lingit*; cf. *CIL* 4.1854, 4.1884, 4.2360, Catull. 88.8. Cf. J. N. Adams, *LSV*, 138–139. It also found metaphorically for *pedicare*; cf. Catull. 33.4, Mart. 2.51.6, 12.75.3. Stimulation of the female sexual organs with the tongue is one of the most severely-censured sexual practices in antiquity, as is frequently reflected in the epigrams of Martial; cf. 2.28, 3.80, 3.81, 3.84, 3.96, 4.43, 11.45, 11.47, 11.61. Cf. Citroni 246 *ad* 1.77. Moreover, criticism of this practice is not limited to the lesser genres; cf. Cic. *Cael.* 78, Hor. *Carm.* 1.37.9, Tac. *Ann.* 14.60.

ll. 16–17 Conclusion of the epigram with closing *fascinatio.* Martial addresses Philaenis directly. This type of epigram, in which the subject is referred to in the third and second persons, is rare; cf. 1.17, 1.33, 2.16, 2.44, 2.66, 4.81, 9.85. Cf. K. Barwick, *Philologus* 87 (1932) 71.

di... tibi dent: set formula for a plea to the gods, expressing the desire that a favourable wish be realized; cf. 10.34.1. It is frequent in comedy; cf. Plaut. *Asin.* 46, *Mil.* 1038, Ter. *Andr.* 232, *Phorm.* 519, 976. It is also used to express negative wishes; cf. Plaut. *Most.* 655, Ter. *Andr.* 666, Apul. *Apol.* 64. Cf. Ov. *Am.* 1.8.113 (with McKeown 255), *Trist.* 3.1.23, *Pont.* 2.1.53, Hor. *Sat.* 2.3.191, Prop. 4.9.59 (*ThlL* 5.1.893.4–6 and 52–55). For an equivalent formula in Greek, cf. *Il.* 1.18: ὑμῖν μὲν θεοὶ δοῖεν, 19.264, 23.650.

mentem... tuam: ie, *opinionem, dispositionem mentis ad rem faciendam*; cf. Prop. 1.1.21: *dominae mentem convertite nostram.*

cunnum lingere: the expression is found only in inscriptions and in Martial; cf. 1.77.6, 2.84.3, 9.92.11, 11.47.8 (*ThlL* 4.1410.16–18). The object normally precedes the verb. In poetry, *lingere* appears *sensu obscaeno* only in Catullus (two occurrences, both with *culus* as object; cf. Catull. 9.12, 98.4) and Martial (twelve times; cf. 1.77, 2.84, 3.88, 3.96, 6.26, 7.55, 9.40, 9.92, 11.47, 11.85, 12.55). There is a late example in the epigrams of Ausonius (cf. *Epigr.* 74.4) and it is frequent in the epigraphical sources (*ThlL* cites some 20 cases); cf. *CIL* 4.2400: *Satur noli cunnum lingere extra porta set intra porta, rogat te Artocra ut sibi lingeas mentulam.* Cf. *ad* 7.55.6. For the prominent placing of obscene terms at the end of the epigram as an expressive device, cf. E. Montero Cartelle, in A. Ramos Guerreira (ed.), *Mnemosynum C. Codoñer a discipulis oblatum* (Salamanca 1991) 189–197.

Martial concerns himself once again with the distribution of his work and requests restraint in recommending it, since it must please the reader-listener (cf. 7.52). The poet again makes a plea for the lascivious nature of his compositions not to be ignored, as they are not always fit for the general public; cf. 1 *praef.* 14–15, 3.68, 4.14, 4.82, 10.20.

There is a two-part structure: in the first distich a situation is presented, and in the second a conclusion drawn.

The poet addresses Instantius Rufus, proconsul of Baetica. This is the first mention of him by Martial as a *fautor* of his work. In 8.50 and 8.73.1 he is also presented as a literary patron; see especially 3–4: (*Istanti*) *si dare vis nostrae vires animosque Thaliae / et victura petis carmina*... He must have been particularly interested in racy poetry; cf. 12.95. Finally, in 12.98.5 he wishes him a safe journey on his departure to Baetica. Cf. perhaps 9.39.3 (with Henriksén 192–193). Cf. *PIR*^{2} 1.127 and P. White, *Aspects*, 89–92.

The spelling of this proper name is debated: *Inst-* is the reading of the mss. wherever it appears; cf. 8.50(51).21, 8.73.1, 12.95, 12.98. It is accepted in this form by F. G. Schneidewin, L. Friedländer, W. Gilbert, W. M. Lindsay (except in 8.50.21, 8.73.1), J. D. Duff, W. Heraeus (cf. *RhM* 74 [1925] 320) and Izaac. Cf. G. Friedrich, *Philologus* 68 (1909) 109–111. The problem arises due to the lack of concordance between 8.50.21: *det numerum cyathis Instanti littera Rufi* [Instanti = eight letters], and l. 25: *Si dubia est, septunce trahar. Ist-*, the way this name is pronounced, is a conjecture by Munro, mentioned by L. Friedländer in a note, and accepted by W. M. Lindsay in 8.50.21 and 8.73.1, and by D. R. Shackleton Bailey in all occurrences (cf. Dessau 7944). However, there is no need to change the spelling of the name here against the manuscript tradition. As for the termination, there is doubt between –*ntius*, a name-form derived, as usual, from a present participle (cf. I. Kajanto, *Cognomina*, 116), and -*nius* in 8.73.1: -ni- β : -nt- γ. Note also the transmission of this name at 12.98.5: instantibus γ : intrantius (instr- *Q*) β. The form Instanius, transmitted by β at 8.73.1, is defended by W. M. Lindsay in his notes, and accepted by C. Giarratano in all the appearances of this name. In favour, cf. also W. Heraeus, *RhM* 74 (1925) 320, and, in recent times, E. Merli, *MD* 36 (1996) 211–211, who concludes: 'Lo studioso [G. Alföldy, in his *Fasti Hispanienses* (Wiesbaden 1969) 164] osserva che, mentre non disponiamo di attestazioni certe del gentilizio Instantius, diverse iscrizioni africane e alcune campane testimoniano l' esistenza del nome Instanius, e così si chiamerà anche il proconsole della Betica amico di Marziale, quasi certamente membro di una famiglia senatoria di Thugga. Alla luce di questi elementi, il suggerimento del Lindsay acquista nuovo peso e si impone con maggiore autorevolezza all' attenzione degli editori.'

ll. 1–2

Commendare... / parce: the *parce* + infinitive construction is a prohibition formula developed from *noli* + infinitive; cf. K-St 2.1.206 § 52, H-Sz 337 § 186, Ernout-Thomas 232–233 § 251, Bassols 1.337–338 § 362. It is first attested in Virgil; cf. *Ecl.* 3.94, *Aen.* 3.42. Cf. Hor. *Carm.* 3.8.16, Tib. 1.6.51 (*ThlL* 10.1.332.55, *OLD s. v.* 2c). It is equivalent to *cave, ne*; cf. Prop. 1.15.26 (with Enk 132), Ov. *Rem.* 3. This is a poetic usage rarely found in prose (cf. Liv. 34.32.20, Apul. *Apol.* 23.6) and a favourite of Ovid's; cf. *Epist.* 5.43, 16.281, *Ars* 3.457, *Rem.* 3. Cf. Bömer² 184 *ad* Ov. *Met.* 10.545, McKeown 58 *ad* Ov. *Am.* 1.2.50, Navarro Antolín 424–425 *ad* [Tib.] 3.5.6. *Parcere* is a verb typical of prayers and ritual contexts; cf. Norden 142 *ad* Verg. *Aen.* 6.63, G. Appel, *Rom. precat.*, 120. *Commendare* can refer to a word-of-mouth recommendation or, more specifically, the sending of *commendaticiae litterae* (cf. Cic. *Fam.* 5.5.1). It is a prose verb, rare before Ovid, where it appears ten times. In Martial, fourteen times (*ThlL* 3.1840.19–26). Cf. Helzle 91–92 *ad* Ov. *Pont.* 4.3.3, *ad* 7.46.1.

meas... Camenas: a Latin term denoting the nymphs of the springs; cf. *RE* 3.1427 (Aust.). At an early stage they became identified with the nine Muses who inspired poetry; cf. Liv. Andr. *Carm. frg.* 1: *virum mihi, Camena, insece versutum* (*ThlL onom.* 2.117.9–55). Here as a metonym for 'poems'; cf. Hor. *Carm.* 1.12.39, *Ars* 275, *Epist.* 1.1.1, Verg. *Ecl.* 3.59 (with Clausen 106), [Tib.] 3.13.2 (*ThlL onom.* 2.117.55–118.12, *OLD s. v.* 2a). On the *Camenae*, cf. J. H. Waszink, "*Camena*", *C&M* 17 (1956) 139–148.

parce, precor: a stereotyped poetic formula for requests, attested from Tib. 1.8.51. Cf. Ov. *Met.* 2.361, Sen. *Her. F.* 1015, 1249, *Med.* 595, *Oed.* 975, *Thy.* 995, Mart. 10.82.7, Iuv. 6.172, *PLM* 5, p. 391 (Baehr.). Cf. Bömer 114 *ad* Ov. *Fast.* 2.451, J. Hellegovarc'h, "*Parce, precor*... ou Tibulle et la prière. Étude stylistique", *ICS* 14 (1989) 46–68, G. B. A. Fletcher, "On the *Odes* and *Epodes* of Horace", *Latomus* (1972) 488. *Precor* is frequent in parenthetical expressions; cf. *OLD s. v.* 5a.

seria: ellipsis for *carmina seria.* Martial explicitly refuses to write epigrams to which this epithet could be applied; cf. 5.16.1–2: *seria cum possim, quod delectantia malo / scribere, tu causa es, lector amice, mihi.* The *seria / lusus* contrast is a topos in Latin literature; cf. Sall. *Iug.* 96.2: *ipse... ioca atque seria cum humillumis agere,* Tac. *Ann.* 2.13.1: *per seria per iocos eundem animum laudibus ferrent,* Ov. *Trist.* 1.8.31–32: *quid, nisi tot lusus et tot mea seria nosses, / tot nossem lusus seriaque ipse tua? Pont.* 2.4.9, 4.3.13–14. *Serius* is predominantly a prose term before Ovid, who uses it six times. It is not found in Ennius, Lucilius, Lucretius, Catullus, Tibullus or Propertius. Once in Virgil and four times in Horace. In Martial, only twice, here and in 5.16.1–2. Cf. Helzle 94 *ad* Ov. *Pont.* 4.3.13.

forsan: with the indicative from Virgil on; cf. *Aen.* 1.203, Hor. *Carm.* 2.16.31, Tib. 1.10.13. Cf. H-Sz 334 § 185, K-St 2.1.810–811. According to B. Axelson (cf. *Unpoetische W.*, 31–32) it is the predominant form over *fortasse* and *forsitan* in silver Latin, in contrast with the preponderance of *forsitan* in

Augustan poetry (cf. H-Sz 335 § 185). In Martial: *forsan* (six cases), *forsitan* (nine) and *fortasse* (seven). Cf. Juvenal 2 / 6 / 5, Horace 0 / 0 / 6, Ovid 8 / 75 / 12, Statius (*Silv.*) 8 / 1 / 2, (*Theb.* and *Ach.*) 2 / 8 / 7. Cf. Van Dam 447–448 *ad* Stat. *Silv.* 2.6.102, *ad* 7.51.3.

ll. 3–4

Quod si: cf. *ad* 7.38.3.

haec ego... legam: the construction recalls Virgil's σφραγίς in *Georg.* 4.559: *Haec... canebam,* reflected also by Stat. in *Silv.* 3.1.163–164 (with Laguna 184): *haec ego nascentes laetus bacchatus ad aras / libamenta tuli*; and, especially, 4.4.78–79 (with Coleman 153): *haec ego Chalcidicis ad te, Marcelle, sonabam / litoribus...*

Curio Fabricioque: legendary models of *severitas et castitas.* The stylistic device is a common one; cf. Cic. *Sest.* 143: *Decios, Curios, Fabricios, Maximos,* Hor. *Carm.* 1.12.37, Sen. *Contr.* 9.2.9, Manil. 1.784, Sil. 13.721 (with Spaltenstein 266). M. Curius Dentatus, consul on four occasions (290, 284, 275 and 274) and hero in the Samnite and Pyrrhic wars, is already presented in idealized form in Cato and is a permanent model figure, especially frequent in Seneca; cf. *Epist.* 55.4, 60.4, 82.2, *Dial.* 9.5; cf. A. Otto, *Sprichwörter,* 102 § 485. C. Fabricius Luscinus, consul in 282 and 278 and censor in 275, defeated Pyrrhus at Beneventum. On his heroic virtues, cf. Val. Max. 4.4.10. Cf. Cic. *Cael.* 39, *Off.* 3.86, Hor. *Carm.* 1.12.40–44, *Epist.* 1.1.63–64, Manil. 1.787, Lucan. 7.358–359. Cf. A. Otto, *Sprichwörter,* 129 § 625. Cf. *ad* 7.58.7. In Martial, they appear together as a model of *gravitas* in 11.16.6 and 9.28.4 (in the same metrical position). Cf. Iuv. 2.153–157 and Quint. 7.2.38. For appearances in Martial, cf. Citroni 84 *ad* 1.24.3, Grewing 408 *ad* 6.64.1–2.

69

Martial praises Theophila, the bride-to-be of Canius Rufus, probably in reference to a portrait of her accompanied by the poem. For epigrams sent along with portraits, cf. *ad* 7.44. Cf. 1.109, 7.45, 9.76, 10.32, 11.9. This genre is also cultivated in the *Greek Anthology*; cf. *AP* 9.594, 9.595, 9.596, 9.687 (cf. O. Autore, *M. e l' epigr. greco*, 23–24).

As regards the subject-matter, the wedding of a patron is a frequent motive for celebration in the epigrams of Martial, offering the occasion to flatter; cf. 4.13, 6.21. See also 7.74.

The description of a *docta puella* is in the style of the elegists. The one praised by Martial speaks Greek (l. 2), is knowledgeable in philosophical matters (ll. 3–4), endowed with an exceptional memory (ll. 5–6) and composes poetry worthy of Sappho herself (ll. 7–9). It is a commonplace among poets of hellenistic tastes that the beloved should be skilful in composing poetry and in song and dance; cf. Theoc. 18.35–36, Catull. 35.16–17 (with obvious lexical parallelisms with this epigram; cf. *infra*), [Tib.] 3.12.2, Prop. 1.2.27–30, 1.7.11, Hor. *Carm.* 2.12.17–20. Ovid, for his part, recommends that the woman should be a cultivator of the arts; cf. Ov. *Ars* 3.315–350. Cf. also Prop. 2.22a.6. In prose, see Sall. *Catil.* 25.2 (*infra*). This type of woman was rare (cf. Ov. *Ars* 2.281–282: *sunt tamen et doctae, rarissima turba, puellae, / altera non doctae turba, sed esse volunt*), and censured by Lucian (cf. *MCond.* 36), Juvenal (cf. 6.445: *quae docta nimis cupit et facunda videri*) and Seneca (cf. *Dial.* 12.17.3).

This epigram has warranted the inclusion of Theophila in the *Geschichte der römische Literatur* of Schanz-Hosius as an example of a woman with an interest in philosophy (cf. Schanz-Hosius, 851, n. 7, Friedländer, *SG*, 1.299). The name is Greek (Θεοφίλη), and attested in Rome from the time of Augustus (cf. H. Solin, *Personennamen*, 1.82–83).

The poem has a three-part structure: (1) ll. 1–2 Introduction of the subject of the portrait. (2) ll. 3–8 Description of her intellectual capacity, presenting her love of philosophy (ll. 3–4), her worth as a literary critic (ll. 5–6) and, finally, her ability as a poetess (ll. 7–8). (3) ll. 9–10 Closing distich with laudatory *comparatio.*

The addressee is almost certainly Canius Rufus, Martial's friend from Gades (cf. 1.61.9), poet and author of historical works on the reign of Claudius and Nero, tragedies, hexameters, distichs and fables. He is also mentioned in 1.69 (although the identification is questioned by H. D. Jocelyn; cf. "Review on Howell's Commentary", *LCM* 6.2 [1981] 280), 3.20, 3.64, 7.87.2 (probably fictitious), 10.48.5. Cf. A. Elter, "Canius a Gadibus und Livius Poenus", *RhM* 63 (1908) 472. To this poet have been attributed some fragments cited by Priscian (cf. *Gramm.* 2.237.9 K.) and collected in

Baehrens, *FPR*, 297 and Mohrel, *FPL* 65 (cf. U. Carratello, *GIF* 17 [1964] 147–148). Also preserved is an epitaph, transmitted as authentic by Raderus (p. 227; cf. *CIL* 2.360). Cf. G. Thiele, *Philologus* 70 (1911) 542–548, Citroni 204 *ad* 1.61.9. On the etymology of the name, cf. W. Schulze, *Zur Geschichte lateinischer Eigennamen* (Berlin 1904) 143–144.

Bibliography: J. P. Hallet, "Martial's Sulpicia and Propertius' Cynthia", *CW* 82 (1992) 102–103. On Canius Rufus: H. Bardon, *La littérature latine inconnue* (Paris 1952) 221, U. Carratello, *GIF* 17 (1964) 125–129. On women writers in Rome, cf. A. López, *No sólo hilaron lana. Escritoras romanas en prosa y verso* (Madrid 1994).

ll. 1–2 Presentation of Canius' betrothed, depicted in a portrait which is accompanied by the epigram.

Haec est illa: typical beginning of epigraphical inscriptions, and frequent in anathematic epigrams; cf. 1.1.1 (with Citroni 14–15), 1.31.1, 1.116.1, 3.1.1, 4.9.1, 4.45.1, 4.82.1, 5.1.1. Cf. *ad* 7.40.1. See especially 9.49.1.

tibi promissa: for *promittere* with the meaning 'hand over in marriage', cf. Sen. *Ben.* 4.35.1, Verg. *Aen.* 12.31, Ov. *Epist.* 20.159 (*OLD s. v.* 2b). G. Friedrich (cf. *RhM* 68 [1913] 265) takes it as 'predetermined', as in 6.3.1, basing this interpretation on Sen. *Nat.* 2.38.2 and taking the participle to be equivalent to the Greek πεπρωμένος; cf. E. *Hel.* 1646: οὐ γὰρ πεπρωμένοισιν ὀργίζῃ γάμοις.

Theophila: a Greek name (Θεοφίλη). For the length of the ō, cf. A. Schulze, *Quaestiones epicae* (Gueterslohae 1892) 232, note 1: *Secundae syllabae productio legitima est in solo vocandi casu διίφιλε ... , unde ad nominativum... , accusativum... nom. plur... traducta videtur... Accedit quod aspiratae natura per se ipsa productioni magis favet et vocalis ante eam collocata ictum quasi in se trahit. Huius rei insigne exemplum est nomen ϑεοφίλη* ... Cf. *RE* 5a.2.2134 (Stein), U. Carratello, *GIF* 17 (1964) 127, n. 43.

Cecropia... dote: dote β Scriverius *et edd.* : voce γ Schneidewin Friedländer Gilbert. The reading of γ is an interpolation, with *vox* in the sense of [*Graeca*] *lingua*); cf. 1.39.3: *Cecropiae madidus Latiaeque Minervae artibus.* The metaphorical mention of *dos* in the nuptial context is particularly appropriate. Needless to say, the dowry of this *docta* bride-to-be is not economic but cultural. *Dos* with the meaning 'cultural baggage', ie, *indoles, virtutes, facultates,* is a favourite use of Ovid's, in whose work it first appears; cf. *Ars* 1.596: *Quacumque potes dote placere, place* (*ThlL* 5.1.2046.56). The relatively small number of women well-versed in Greek philosophy made them worthy of praise; cf. Sall. *Catil.* 25.2 (of Sempronia): *genere atque forma, praeterea viro atque liberis satis fortunata fuit, litteris Graecis et Latinis docta, psallere et saltare elegantius quam necesse est probae,* Plu. *Pomp.* 55 (of Cornelia, wife of Pompey): καὶ γὰρ περὶ γράμματα καλῶς ἤσκητο καὶ περὶ λύραν καὶ γεωμετρίαν· καὶ λόγων φιλοσόφων εἴθιστο χρησίμως ἀκούειν καὶ προσῆν τούτοις ἦθος ἀηδίας καὶ περιεργίας καθαρόν, ἃ δὴ νέαις προστρίβεται γυναιξὶ τὰ τοιαῦτα μαθήματα. See a similar line in *AL* 405.8 (attributed to Seneca [Sen. *Epigr.* 15.8]): *cuius Cecropio pectora melle madent* (cf. Mart. 13.24.1: *Cecropio... melle*); cf. L. Her-

mann, *Latomus* 17 (1958) 110–113. For the epithet *Cecropius* in the sense of 'Greek', cf. *ad* 7.32.3.

pectora: ie, *sedem conscientiae et mentis*; cf. *OLD s. v.* 4. The use of the plural in this sense is poetic and equivalent to the Homeric use of στῆθεα (cf. *Il.* 1.82–83: ἔχει κότον... / ἐν στήθεσσιν ἑοῖσι); cf. Verg. *Aen.* 8.29: *Aeneas, tristi turbatus pectora bello.*

madent: with the extended meaning of 'imbued with', 'abounding in'; cf. *ThlL* 8.34.78–35.8. This sense is first found in Lucretius; cf. 4.792: *arte madent simulacra et docta vagantur.* Cf. 1.39.3 (with Citroni 126), 4.14.12 and 7.51.5. Cf. *ad* 7.51.5.

ll. 3–4

sibi... petat: *petere* in the extended sense of *appetere, sectari, cupere*, in reference to the desire to attract her to his philosophy. In relation to a person, it is frequent in amorous contexts; cf. Prop. 2.9.23: *hic etiam petitur, qui te prius ipse reliquit.* The construction with the dative is rare. More frequent is *de* + ablative and, especially, *ab* + ablative. On the meaning of the verb in relation to others in the same semantic field, cf. the observations of the late commentators: Don. *Andr.* 2.5.11 and *Haut.* 4.5.27: *Petimus precario; poscimus imperiose; postulamus iure,* Serv. *Aen.* 9.194: *Poscere est, secundum Varronem, quotiens aliquid pro merito nostro deposcimus: petere vero est cum aliquid humiliter et cum precibus postulamus.*

iure: adverbialized use of the instrumental ablative with absolute value, ie, with no preposition; cf. Bassols 1.132 § 118. Here in an attenuated sense, almost synonymous with *merito, apte.* A similar use is attested from the early period; cf. Plaut. *Cas.* 375: *optimum... istud esse iure iudico* (*ThlL* 7.2.698.69, *OLD s. v.* 2a).

magni senis Atticus hortus: metaphor for the philosophical school of Epicurus; cf. Cic. *Att.* 12.23.2: *qui eo tempore nobilis Epicureus fuerit Athenisque praefuerit hortis,* Cic. *ND* 1.93: *tantum Epicuri hortus habuit licentiam,* Prop. 3.21.26: *hortis, docte Epicure, tuis, Ciris* 3: *Cecropius... hortulus,* Plin. *Nat.* 19.50–51: *iam quidem hortorum nomine in ipsa urbe delicias agros villasque possident, primus hoc instituit Athenis Epicurus* (*ThlL* 6.3018.39–45). Cf. Mayor 123 *ad* Iuv. 1.75. Cf. also, in its proper sense referring to the physical location of the school of Epicurus in a garden in Athens, Cic. *Fin.* 5.3, Stat. *Silv.* 1.3.93–94, Iuv. 13.123, 14.319 (*ThlL* 6.3.3017.45–49). Martial also refers to Epicurus in 10.33.2: *Cecropium... senem*; however, it has been argued that he may be referring to Socrates (cf. W. Heilmann, *A&A* 30 [1984] 48, n. 4, Friedländer 127 *a. l.*, P. Innocenti, "Per una storia dell' epicureismo nei primi secoli dell' era volgare: temi e problemi", *Rivista critica di Storia de la filosofia* 27 [1972] 143). Epicureanism is the only philosophical school not criticized by Martial (cf. T. Adamik, *AUB* 4 [1975] 63); nor is it by his friend Juvenal (cf. G. Highet, "The Philosophy of Juvenal", *TAPhA* 80 [1949] 254–270) or Petronius (cf. O. Raith, *Petronius ein Epicurer* [Nürnberg, 1963] 28–33). Cf. also I. Borzsák, "Die *Simplicitas* und römische Puritanismus", *EPhK* 70

(1947) 1–21. For the influence of Epicurean philosophy on Martial, cf. E. Schäfer, *AU* 26 (1983) 74–95, W. Heilmann, *A&A* 30 (1984) 47–61. It has been suggested that the reference might be to Plato (cf. H. J. Izaac 231, n. 3: 'Épicure ou peut-être Platon'; U. Carratello, *GIF* 17 [1964] 128), a notion previously refuted by Scriverius *a. l.*, *Animadversiones in Martialem* (*Lugduni Batavorum* 1618): *Aiunt intellegi Platonem per magnum senem; Academiam per hortum. Ego vero neque Academiam hortum vocari concesserim, neque alius philosophi hortum agnosco, praeterquam Epicuri.* In addition, this type of periphrastic expression to denote a philosophical school is habitual; cf. Cic. *Ac.* 1.13: *in domum veterem*, *Div.* 2.3: *peripateticorum familia*, *de Orat.* 1.42, Hor. *Carm.* 1.29.14. See especially Hor. *Epist.* 1.1.13 (with Kiessling / Heinze 5–6).

nec minus: ie, *nec non.* The use of *minus* for *non* is a feature of the *sermo communis*; cf. H-Sz 454 § 241, J. B. Hofmann, *Latín familiar*, 217 § 133.

esse suam... velit: ie, *illam fautorem Stoicae causae facere velit*; cf. 12.21.3–4: *Palatia dicent, / audierint si te vel semel, esse suam.* See the similar expression *aliquem suum facere* in, for instance, Ter. *Adel.* 898: *paullatim plebem primulum facio meam* (Forcellini 5.7 97 § 7). Note the *variatio* with l. 3: *sibi... petat.*

Stoica turba: *turba* is pejorative here; cf. 1.42.6: *turba molesta.* Martial speaks of the Stoics with contempt; cf. 1 *praef.*, 1.8, 11.56. Cf. P. Grimal, *ICS* 14 (1989) 175. For the term *turba*, cf. R. P. Winnington-Ingram, "Two Latin Idioms", *CR* 5 (1955) 140–141.

ll. 5–6 Praise of Theophila's prodigious memory.

Vivet: in the pregnant sense of 'to endure in men's memory'; cf. Cic. *Amic.* 102: *mihi quidem Scipio quamquam est subito ereptus, vivit tamen semperque vivet*, Ov. *Trist.* 1.6.36: *carminibus vives tempus in omne meis*, Mart. 7.84.8: *nullis delebilis annis vivet* (*OLD s. v.* 5c, Forcellini 6.377 § 30).

emiseris: in reference to a literary work, it alludes to its publication or dissemination among the public; cf. Cic. *Fam.* 7.33.1, Hor. *Epist.* 1.20.6. It can be interpreted in this primary sense, taking *per has... aures* as 'with the permission of these ears', that is, 'any work published with her approval will last forever', understanding *emittere* in its strict sense *de divulgatione, publicatione* (cf. *ThlL* 5.2.508.43). It is better to interpret it as an equivalent use to *immittere*, in the sense of 'to pass off as'. This would be the only case of *emittere* used for *immittere* with this meaning, but in a different sense cf. [Ov.] *Hal.* 62: *(aper) emisso moritur per viscera telo* (*ThlL* 5.2.510.11). Cf. Verg. *Aen.* 4.428: *cur mea dicta negat duras demittere in auris?* Hor. *Ars* 180: *demissa per aurem* (*ThlL* 5.2.508.53). There is also only one case attested of the use of *immittere* for *emittere* in the sense of *prodere*; cf. Sen. *Contr.* 5.2: *quis alius hanc famam potuit immittere?* (*ThlL* 7.1.472.52).

tam non femineum nec populare sapit: cf. also the praise of a cultured woman, Marcella, in 12.21.3: *tam rarum, tam dulce sapis.* Formally these are adverbialized predicates, a predominantly poetic device from Catull. 51.5: *dulce ridentem*; cf. Verg. *Aen.* 3.63: *suave rubens hyacinthus*, Ov. *Am.* 2.4.25:

Haec... dulce canit (*ThlL* 6.1.467.5–12). Cf. H-Sz 40 § 45, K-St 2.1.236–237 § 63; E. Löfstedt, *Syntactica*, 2.2.419–420.

non femineum: ie, *masculum*, 'characteristic of a man'. In Rome, women remained on the margins of higher education. Hence the praise of those who spoke perfect Latin; cf. Cic. *Brut.* 211, *de Orat.* 3.45, Plin. *Epist.* 1.16.6. There were even some women who belonged to literary circles; cf. Tac. *Ann.* 3.49, Plin. *Epist.* 7.24. There are other women who receive praise from Martial on account of their learning in, for example, 4.75, 9.30 (on Mummia Nigrina, wife of the senator Antistius Rusticus), 11.53 (to Claudia Rufina) and 10.97. For educated women in Rome, cf. J. Marquardt, *Privatleben*, 1.65–66, Sherwin-White 347 *ad* Plin. *Epist.* 5.16.3, A. López, *No sólo hilaron lana. Escritoras romanas en prosa y verso* (Madrid 1994). *Femineus* is not attested before the Augustan age, except in Cic. *Carm. frg.* 34.18 (Büchner) and twice in Varro. It is more frequent in poetry of elevated style; cf. McKeown 351–352 *ad* Ov. *Am.* 1.13.23, *ad* 7.35.7.

sapit: in its extended sense of 'to have a certain taste, preference or discernment' (cf. *OLD s. v.* 5), constructed with an adverb or adverbialized form, cf. Plin. *Epist.* 3.6.1: *in omni re, in hac certe... exiguum sapio*, Hor. *Ars* 212 (with Brink 269), 309, *Epist.* 2.1.68. For the ambiguity of *sapere*, cf. *ad* 7.25.8.

Non... nimium: ie, *nihilum*; cf. Cic. *Fam.* 5.20.4, 12.30.7.

tua Pantaenis: Munro proposed taking this as the title of a poem by Canius, its heroine being a fellow-poetess of Sappho who was sung of together with the rest of her companions (cf. Friedländer 509, note on l. 7). This hypothesis is generally accepted; cf. *RE* 18.3.683 (Hanslik), Schanz-Hosius 2.545, *index nominum* of the edition by Shackleton Bailey 515. It is better, however, to follow W. C. A. Ker (cf. 471, n. 4) and assume her to be a friend, or even a compatriot, of Canius Rufus, and herself a poetess with whom Theophila is being compared.

se praeferat illi: habitually constructed with the dative; cf. Cic. *de Orat.* 2.342: *non se praetulisse aliis propter abundantiam fortunae* (*ThlL* 10.2.615.55). The silver Latin poets all opt for *praeferre* over its synonym *anteferre*, which is used extensively by Cicero (forty-one examples) (*ThlL* 10.2.609.38).

Pierio... choro: ie, *Musis*; cf. 12.2(3).8: *Pierio... choro.* According to a legend handed down by Cicero (cf. *ND* 3.54) and Ovid (cf. *Met.* 5.302) among others (cf. Paus. 9.29.3), the Muses are daughters of Pierus, as a result of which they are sometimes referred to by this name. According to others, the epithet *Pierius* for the Muses comes from *Pieria*, the birthplace of Orpheus and the Muses (cf. Hes. *Th.* 52), from where the cult was brought to Helicon. In poetry the Muses are also called *Pierides*, first attested in Lucr. 1.926 and 4.1; cf. Smith 492 *ad* [Tib.] 3.8.21, *RE Suppl.* 8.495–497 (G. Herzog-Hauser); *ad* 7.63.3. *Chorus* is a poetic term frequently used to refer to the Muses as inspirers of poetry from Virgil on; cf. *Ecl.* 6.66: *utque viro Phoebi chorus assurrexerit omnis* (cf. *Catal.* 4.7) (*ThlL* 3.1024.54–66). For the expression, cf. 12.2(3).8 (cited *supra*), Ov. *Pont.*

1.5.58: *Pieriis invigilate choris*, *Trist.* 5.3.10: *Pieridumque choro*, *Laus Pis.* 244, *Priap.* 2.7: *Pierium chorum* (*ThlL* 3.1024.54–66). Cf. *ad* 7.63.3, Citroni 242 *ad* 1.76.3.

bene nota: a frequent combination, with *bene* as a typical adverb in popular speech. Cf. Hor. *Sat.* 1.9.22, *Epist.* 1.6.25, 1.18.1. Cf. Bömer[2] 63 *ad* Ov. *Met.* 1.132. In Martial, six times.

ll. 9–10 Cf. 12.44.3–6.

Carmina fingentem: ie, *carmina scribentem*. The reference is to the addressee of the epigram, Theophila, not to Pantaenis, as has been wrongly suggested (cf. Izaac 279, n. 4). The original sense of *fingere* is 'to give shape to', 'model' and it is applied to the representational arts, including the art of composing poetry; cf. Lucil. *frg.* 631: *fictis versibus*, Lucr. 5.3: *fingere laudes*, Hor. *Carm.* 4.2.32: *carmina fingo*, *Epist.* 2.1.227, *Ars* 240, 331 (*ThlL* 6.1.773.82–774.13, *OLD s. v.* 6a). In Martial, cf. 12.94.9. See also the reading of *F* in 10.37.7 (probably a gloss): *fingere* (cf. G. Friedrich, *Hermes* 45 [1910] 590). Cf. Fedeli 104 *ad* Prop. 4.1.135. The expression is frequent from Verg. *Georg.* 2.45: *carmine ficto* (*ThlL* 3.469.75–77). The list of women poets in the Roman world is a short one; for this question, cf. J. Snyder, *The Women and the Lyre: Women Writers in Classical Greece and Rome* (Carbondale and Edwardsville 1989); A. López, *No sólo hilaron lana. Escritoras romanas en prosa y verso* (Madrid 1994) 71–110.

Sappho... amatrix: cf. Hor. *Epist.* 1.19.28: *mascula Sappho*. For the licentious nature of Sappho's poetry, cf. *infra*. For the later fortune of Sappho in Latin literature, cf. E. Malconati, "La fortuna di Saffo nella letteratura latina", *Athenaeum* 44 (1966) 3–31; A. La Penna, "*Sunt qui Sappho malint.* Note sulla σύγκρισις di Saffo e Alceo nell'antichità", *Maia* 29 (1972) 208–215, J. F. Martos Montiel, *Desde Lesbos con amor*, 36. *Amatrix* before Martial is found only twice (in Plautus), both times pejoratively; cf. Plaut. *Asin.* 511: *satis didacula es amatrix*, *Poen.* 1304: *amatricem Africam*. For a later period, see also Apul. *Apol.* 78: *amatricem* (*ThlL* 1.1830.3–20). In Martial it is found three times, always as an adjective (cf. 7.15.4, 10.4.6).

laudarit: reading of the *Itali*, already found in the *editio Romana* (1471) and defended by Munro (cf. also Friedländer and Shackleton Bailey) (cf. laudaret *in margine Iunii* [Antverp. 1566]), in contrast with the divergent readings of the mss.: laudavit γ Schneidewin, Gilbert : laudabat β *edd.* (*praeter* Friedländer, Shackleton Bailey) : laudabit Gruterius, Scriverius. A subjunctive expressing past unreality is preferable. The perfect subjunctive is also found occasionally in this sense; cf. Verg. *Aen.* 2.598–600: *quos... / ... ni mea cura resistat / iam flammae tulerint inimicus et hauserit ensis.* Cf. H-Sz 332 § 185, Bassols 1.330 § 353. For the imperfect subjunctive with this force, a rare usage in poetry, cf. Iuv. 7.69–71: *nam si Vergilio puer et tolerabile desset / hospitium, caderent omnes a crinibus hydri, / surda nihil gemeret grave bucina.* Cf. Bassols 1.328 § 352, K-St 2.1 179.

l. 10 Martial compares Sappho, the poetess of antiquity par excellence (cf. *AP* 7.14 and 9.66, 9.571, 9.506 [Pl.]), with the chaste and learned Theophila; cf. 10.35.15–16: *hac* (Sulpicia) *condiscipula vel hac magistra / esses doctior et pudica, Sappho.* Catullus and Ovid stress her literary importance; cf. Catull. 35.16–17 (with Fordyce 178): *Sapphica puella / musa doctior.* Cf. also Ov. *Ars* 3.331, *Rem.* 761, *Trist.* 2.365, 3.7.20.

castior: in antiquity Sappho was regarded as the erotic poetess par excellence; cf. Ov. *Ars* 3.331: *nota sit et Sappho (quid enim lascivius illa?), Trist.* 2.365 (with Owen 204–206): *Lesbia quid docuit Sappho, nisi amare, puellas?* See especially 10.35.16 (*supra*).

haec... illa: parallel correlation in which *hic* usually refers to the nearer subject, and *ille* the more distant; cf. K-St 2.1.629, n. 17 § 118, Bassols 1.205–206 § 194. However, already in classical Latin, there are uses in which *hic* refers, not to what is nearer, but to what is more important for the speaker, and *ille* not to what is further away but to what is felt to be less important. In post-classical prose this confusion becomes more widespread, the normal roles of *hic* and *ille* being reversed without sufficient justification on affective grounds, with *hic* referring to the more distant subject and *ille* to the nearer. Cf. Catull. 100.3 (with Fordyce 387), Ov. *Trist.* 1.2.23–24 (*ThlL* 6.2715.40–2716.7). Cf. H-Sz 182 § 105, D. R. Shackleton Bailey, *Propertiana*, 279. Here the correlation functions with the relaxed values, leaving *haec* to refer to the more important member, Theophila, and *illa* to the nearer, Sappho. This is an *elogium* culminating in a *comparatio* with historical paradigms, a technique recommended by the rhetorical treatise-writers (cf. Men. Rh. 2.377). It has also been argued, *non recte*, that *illa* refers to Pantaenis, who is being compared with Theophila (cf. Izaac, Norcio, Dolç).

et non doctior: the poets apply the term *doctus* to the *puellae* who inspire their poetry; cf. Catull. 35.16–17 (*supra*), Prop. 1.7.11, 2.11.6, Ov. *Ars* 2.281–282, 3.320. Stat. *Silv.* 2.7.83 (*ThlL* 5.1.1753.80–1754.14). On this question, cf. T. J. Leary, "The intellectual accomplishment of the elegiac woman", *LCM* 18 (1993) 88–91, *ad* 7.99.7. The copulative conjunction *et* followed by negation, in place of *nec*, is used when the emphasis falls on the negation; cf. H-Sz 480 § 256, K-St 2.2.40–41 § 157, *ThlL* 5.2.905.65–69. This usage is rare in classical prose. In poetry, it becomes more common from the Augustans. Here it is used with emphatic litotes.

Humorous distich on a lesbian who carries out the male function in her sexual relationships with other women. Martial addresses the same lesbian he satirizes in 7.67, where he also stresses her insatiable sexual appetite, which leads her to act *instar hominis* with men and women indistinctly; cf. 7.67.1–3.

For references to lesbianism, cf. *ad* 7.67.

ll. 1–2

tribadum tribas: *traductio* with no modification of meaning (cf. H. Lausberg, *Elementos,* 135 § 274). This is a superlative construction, affectionate in tone, formed by a genitive functioning in practice as a partitive genitive, dependent on the same noun in the nominative; cf. Lucr. 3.816 (with Kenney 189–190): *summarum summa,* Sen. *Ag.* 39: *rex ille regum, ductor Agammenon ducum.* In classical Latin this usage is rare and markedly colloquial; cf. H-Sz 55–56 § 52. Martial also uses it in 1.100.2 (with Citroni 306): *mammarum maxima mamma,* and 6.4.1: *principumque princeps.* Cf. Ov. *Epist.* 8.46: *dux... ducum,* Apul. *Met.* 11.30 (with Gwyn Griffiths 341): *deus deum magnorum.* It is frequent in comedy and the lesser genres. Cf. Plaut. *Capt.* 825: *regum rex*; *Trin.* 309: *victor victorum,* Petron. 37.8: *nummorum nummos.* Syntactically, the phrase is in apposition to the vocative with critical overtones (cf. 5.69, 10.44, 12.32), an unusual feature, though one already present, for example, in Catull. 21.1: *Aureli, pater esuritionum.*

recte: with zeugma (cf. H. Lausberg, *Elementos,* 157 § 320). Syntactically, it is applied to *vocas* to express the idea that she gives her lovers the right name in calling them *amica,* the term used by Roman men of their bed partners, but it also semantically complements *futuis,* ie, in the words of the author of the *Index Expurgatorius,* (cf. 55) 'you fuck not unnaturally but naturally'.

futuis: the verb used in the *sermo familiaris* to describe the male role in the sexual act carried out with a woman (cf. J. N. Adams, *LSV,* 118–122, E. Montero Cartelle, *Latín erótico,* 121–124, G. Vorberg, *Glossarium,* 203–204). Here, for a woman who, *viri instar,* and with the aid of some erotic device or her own clitoris (cf. *ad* 7.67.1), penetrates other women. The use of this verb in the active voice with a woman as subject is rare; cf. Prisc. *Gramm.* 3.473.14: *nemo enim dicit 'haec futuens' nisi in epicenis nominibus animalium, ut 'haec aquila futuens' in quo, quamvis femeninum proferamus, tamen marem intelligimus.* See the use of *fututor* for a woman in 1.90.6: *at tu, pro facinus, Bassa, fututor eras.* Cf. Sen. *Epist.* 95.21, where *inire* alludes to the same sexual activity on the part of a woman. However, Martial also uses *futuere* in reference to the natural role of the woman in the sexual act in 11.7.13, where, as has

been pointed out to me by S. Lorenz, it is used for a woman who transgresses the boundaries of her sexual role by actively following men and trying to organize her secret affairs, that is, presenting her as a woman who does not act in accordance with her gender role. Cf. J. N. Adams, *LSV*, 121–122. For the use of its compounds in homosexual contexts, cf. J. Mussehl, "Bedeutung und Geschichte des Verbums *cevere*", *Hermes* 54 (1919) 405.

amicam: Martial plays with the double meaning of the term: it can refer to an *amica viri*, alluding euphemistically to his concubine or *scortum* (cf. *ThlL* 1.1912.58–1913.32), or to an *amica mulieris*, with no pejorative connotations; cf. Prop. 2.6.12, Ov. *Am.* 2.2.21 (*ThlL* 1.1913.33–42). Since the subject in question is a woman, she correctly calls her female companion *amica*, in accordance with the second use of the term, but at the same time she is thus referring to her as her lover, since in the sexual relationship she is acting *instar viri*, ie *futuit, non futuitur.* Cf. *Index Expurgatorius*, 55, U. Joepgen, *Wortspiele*, 69, G. Vorberg, *Glossarium*, 30. It is often found in the sense of 'lover' and synonym of *meretrix* in the authors of comedy (cf. Plaut. *Asin.* 812, *Men.* 741, Ter. *Haut.* 104), in Catullus (twice; cf. 72.3, 110.1), in the elegiac poets (cf. Propertius [seven times]; and Ovid [thirty-one occurrences, none of them in the *Metamorphoses* or the work in exile; three times in the *Fasti*]), with the exception of Tibullus (apart from [Tib.] 3.19.13), and in Martial (twenty-eight times). Cf. S. Lilja, *The Roman Elegists' Attitude to Women* (Helsinki 1965) 213–214, Casali 161 *ad* Ov. *Epist.* 9.110, R. Reitzenstein, "Zur Sprache der lateinischen Erotik", *Sitz.-Heidelb. Akad. Wiss.* 12 (1912) 16, n. 23, *ThlL* 1.1912.54.

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Word-play on the double meaning of *ficus*, the literal (the fruit of the fig tree) and the figurative (piles). The illness is often denoted by the term *ficus* because of the similarity between figs and the rough creased skin of the piles-sufferer; cf. Cels. 6.3: *Est etiam ulcus, quod a fici similitudine σύκωσις a Graecis nominatur: caro excrescit... duae species sunt... fit utrumque in is partibus, quae pilis conteguntur*, Marcell. med. 31.16: *ad ficos, qui in locis verecundioribus nascuntur*, Oribas *syn.* p. 237.6: Σῦκα ὀνομάζουσι βλαστήματα ἑλκώδη, στρογγύλα, ὑπόσκληρα, ἐνερευθῆ, οἷς ἀκολουθεῖ καὶ ὀδύνη... (cf. Citroni 211 *ad* 1.65). Cf. *ThlL* 6.1.654.6–18. In poetry, apart from Martial, the name *ficus* is given to piles in *Priap.* 41, 50, *CLE* 50c: *Chie, opto tibi ut refricent se ficus tuae, / ut peius ustulentur quam ustulatae sunt.* See *marisca* with the same meaning in Iuv. 2.12–13: *sed podice levi / caeduntur tumidae medico ridente mariscae.*

Reference to piles also has obscene connotations, since in the ancient mind this ailment was related with the passive practice of *pedicatio.* Hence the frequency of jokes on piles and homosexual relationships; cf. 1.65.4, 4.52.2, 12.33.2, *Priap.* 41.4, 50.2, Cels. 6.3 (*supra*). Cf. F. J. Brecht, *Spottepigramm*, 88–96, K. Prinz, *M. und griechische Epigr.*, 74–77. See also the use in Greek of the term συκολογεῖν with erotic connotations; cf. D. L. 2.116.

Cf. especially 12.33:

Ut pueros emeret Labienus vendidit hortos
nil nisi ficetum nunc Labienus habet.

The structure is that of 'rule-exception' (cf. *ad* 7.30): (1) ll. 1–4 General state of affairs, in this case the affliction of a particular ailment. (2) ll. 5–6 Surprising exception.

Bibliography: V. Buchheit, *RhM* 103 (1960) 200–229, U. Joepgen, *Wortspiele*, 68–69; 134–135, J. N. Adams, *Glotta* 59 (1981) 245–248, H. Herter, "Theodor Hopfner: *Das Sexualleben der Griechen und Römer...* ", *Gnomon* 17 (1941) 328, H. P. Obermayer, *Martial und der Diskurs*, 249–251.

ll. 1–4 Martial underlines the idea that the ailment in question affects everyone equally by means of the reiterative anaphora of the adjective characterizing it -*ficosus*- in the first distich and the anaphora of the negative copulative conjunction *nec* in the second. For the device of anaphora in Martial, cf. 2.33, 3.20, 4.4, 5.24. Cf. E. Pertsch, *De V. M. graec. poet. imit.*, 43–44. On anaphora in general, cf. H. Donnermann, *De anaphorae apud Romanos origine et usurpatione* (Diss. Marburg 1918). The first mention is of a woman, contrary to habitual practice in Latin, perhaps because it is particulary reprehensible that a woman should have piles, in view of the sexual implications. Cf. Nisbet-Hubbard[2] 306 *ad* Hor. *Carm.* 2.18.28.

Ficosa: a term coined by Martial, consisting of the root *ficus* + derivative suffix *-osus*, as in 3.63.14 (*pertricosus*), 12.37.2 (*polyposus*), and 12.59.8 (*periculosus*). Cf. *Priap.* 41.4 (with Goldberg 219): *ficosissimus* (*fucosissimus* Bücheler). See also Marcell. med. 31.21: *anum ficosum*. For adjectives in -*osus*, cf. D. O. Ross, *Style*, 53–60, *ThlL* 6.1.647.9, *ad* 7.9.2. *Ficus* in the sense of 'haemorrhoids' (cf. *supra*) is especially frequent in the writers *de re medica*; cf. Chiron 782, Marcell. med. 31.16, Plac. med. 11.7, Diosc. 1.32. Cf. *OLD s. v.* 3, *ThlL* 6.1.654.6–18, V. Buchheit, *RhM* 103 (1960) 227–229, Citroni 211–213 *ad* 1.65. With play on the proper meaning and the erotic connotations, only in the *Priapea* and Martial (cf. 1.65, 4.52.2, 6.49.11, 14.86; cf. 12.96.9–10). After Martial the erotic connotations of *ficus* and *similia*, which are rare in the *Greek Anthology* (cf. 16.240.7–8 [Phil.]: Τἀμὰ κατέσθων / σῦκα, δὸς εὐθύμως ἰσχάδα τὴν ὀπίσω, 16.241.5–6 [Marc. Arg.]: ἢν δὲ μόνον σὺ θίγῃς τῆς ἰσχάδος, ἰσχάδα δώσεις· / ὡς ἰσότης πάντων ἐστὶ δικαιοτάτη, 16.86; see also Theoc. 10.45 [with Gow 205]: σύκινοι ἄνδρες), become much more numerous. Cf. V. Buchheit, *RhM* 103 (1960) 229. For word-play through repetition of a term, a frequently-used technique in Martial, cf. 1.79, 1.89, 2.7, 3.26. Cf. an epigrammatic precedent in *AP* 7.740 (Leon.), especially ll. 3–5: ὁ πρὶν καὶ Γύγῃ παρισεύμενος ὄλβον, ὁ τὸ πρὶν / βουπάμων, ὁ πρὶν πλούσιος αἰπολίοις, / ὁ πρίν – τί πλείω μυθεῦμαι; and 7.448.1–3 (Leon.): Πραταλίδα τὸ μνᾶμα Λυκαστίω, ἄκρον ἐρώτων / εἰδότος, ἄκρα μάχας, ἄκρα λινοστασίας, / ἄκρα χοροιτυπίας (cf. E. Siedschlag, *Form von Martials Epigrammen*, 44–45, especially n. 9).

gener atque nepos: archaizing expression with epic overtones. The reading of γ and N, *socer*, is an interpolation from 9.70.3: *cum gener atque socer diris concurreret armis*, and also a result of the influence of the lexicalized expression *socer generque* to refer to rivals who are related, originating with the relationship between Caesar and Pompey; cf. Catull. 29.24 (with Fordyce 164, Thomson 281), Verg. *Aen.* 6.830–831, Lucan. 1.289–290, 4.802, 10.417, Mart. 9.70.3. *Atque* without elision, which is rare among the elegists (cf. M. Platnauer, *Elegiac Verse*, 78–82 [on the data presented in this study, cf. *contra* N. M. Horsfall, "Style, Language and Metre", in N. Horsfall, *A Companion to the Study of Virgil* (Leiden 1995) 238]), has a ring of solemnity and an archaic feel to it; cf. D. O. Ross, *Style*, 37, M. Platnauer, "Elision of *atque* in Roman Poetry", *CQ* 42 (1948) 91–93, J. A. Richmond, "A note on the Elision of final *e* in certain Particles used by Latin Poets", *Glotta* 43 (1965) 78–103. Here with its proper force of addition + unity; cf. K-St 2.2.15 § 153, H-Sz 477 § 255, Bassols 2.89 § 90. *Atque* + consonant is a regular usage, although less frequent than *atque* + vowel. Thus, in the *Aeneid*, of 329 occurrences of *atque* only thirty-five are followed by a consonant, that is, do not undergo elision (cf. B. Axelson, *Unpoetische W.*, 83–83). In Martial, *atque* appears sixty-three times, twenty-nine of them before a consonant (as compared with no examples of *ac*; cf. Shackleton Bailey *ad* 9.22.15: *superos ac sidera ς, vulg. olim (nullo sentiente Martialem ut sescenties atque ita nusquam ac ponere)*). For the preference of *atque* to *ac* in poets in general, cf. B. Axelson, *Unpoetische W.*,

82–84. The use of *atque* before a consonant is especially rare in the second half of the pentameter; in Martial, there are only eight examples; cf. 11.32.4 (with Kay 144).

dispensator: not found in poetry before Martial, where it occurs four times (cf. 5.42.5, 6.73.2 [with Grewing 476], 11.39.6). Cf. Iuv. 1.91 (with Courtney 104). In prose, from Cicero on; cf. *Rep.* 5.5: *ut vilicus naturam agri novit, dispensator litteras scit.* Cf. also Varro *Ling.* 5.183, Fest. p. 63.20–24 (*ThlL* 5.1.1400.12–51). Cf. *RE* 5.1.1189–1198 (Liebenam). For the combination *nec dispensator nec vilicus*, cf. 11.39.5–6: *te noster vilicus horret, / te dispensator... pavet.*

vilicus: cf. *ad* 7.31.9.

ulcere turpi: to suffer from piles is the cause of shame because of the implication of being a *pathicus* in a sexual relationship of *pedicatio*; cf. Varro *apud* Serv. *Georg.* 1.151: *robigo est... vitium obscenae libidinis, quod ulcus vocatur.* Cf. 6.49.10–11: *nascetur, licet hoc velis negare, / inserta tibi ficus a cupressu,* 14.86.2, Iuv. 2.13. Cf. J. N. Adams, *LSV*, 113.

rigidus... fossor: ie, *agri cultor durus patiensque laboris.* On the harsh conditions of work in the country, cf. Manil. 1.878–879: *et sterilis inter sulcos defessus arator / ad iuga maerentis cogit frustrata iuvencos*; Verg. *Georg.* 3.517: *tristis arator.* For the use of *rigidus* with the sense 'uncouth', cf. Ov. *Met.* 14.797, Hor. *Carm.* 3.24.11, *Epist.* 2.1.25. *Fossor* also has sexual connotations, since *fodere* can be used metaphorically for *pedicare*; cf. Iuv. 9.45–46: *servus erit minus ille miser qui foderit agrum / quam dominus.* Cf. J. N. Adams, *LSV*, 151–152, J. N. Adams, *SIFC* 53 (1981) 245, E. Montero Cartelle, *Latín erótico*, 155, n. 2, P. Pierrugues, *Glossarium eroticum*, 196, W. Goldberger, "Kraftausdrücke im Vulgärlatein", *Glotta* 18 (1930) 57, G. Vorberg, *Glossarium*, 199. Thus, *fossor* is attested in the sense of *pedicator* in Auson. *Epigr.* 73.7: *perversae Veneris postico vulnere fossor.* Note also the use of *rigidus* with sexual connotations in Catull. 56.7, Petron. 134.1, Mart. 11.16.5, *Priap.* 4.1, 45.1. Cf. J. N. Adams, *LSV*, 103. For the expression, cf. Verg. *Georg.* 2.264: *robustus... fossor.* For *fossor et arator* in the same context, cf. 11.18.14, Colum. 3.13.3, 11.1.12.

sed: with the pregnant meaning of 'and what is more'; cf. 9.48.10 (with Henriksén[2] 13), 10.19(18).2 (*OLD s. v.* 9b).

arator: *arare* and *similia* are often used metaphorically as an expressive reference to the sexual act; cf. Plaut. *Truc.* 147–150: *nunc vicissim / volo habere aratiunculam pro copia hic apud vos. / AS.: non arvos hic, sed pascuost ager: si arationes / habituru's, qui arari solent, ad pueros ire meliust,* Lucr. 4.1272–1273: *eicit enim sulcum recta regione viaque / vomeris atque locis avertit seminis ictum,* Pers. 4.33 (with Kißel 545). Cf. J. N. Adams, *LSV*, 154–155, E. Montero Cartelle, *Latín erótico*, 38–40, G. Vorberg, *Glossarium*, 53.

ll. 5–6 The wit of the epigram lies in the ambiguity of *ficosus.* This word-play is frequent in Martial in reference to *ficus*; cf. 1.65, 4.52.2, 6.49.11, 12.33 and 14.86. Cf. also *AP* 16.240.7 (Phil.), 16.241.5 (Marc. Arg.) (cf. *supra*).

iuvenesque senesque: picks up the previous references. Cf. *ad* 7.35.5.

res mira est: *mirus* is frequently used in expressions designed to slow down the narration and intensify expectation of what is immediately to follow; cf. *ThlL* 8.1072.65–80. Cf. Lucr. 5.97: *res nova miraque*, Ov. *Met.* 13.893 (with Bömer[2] 450): *miraque res, subito... exstitit.* Note the similar use of θαῦμα in Greek; cf. *AP* 12.20.3–4 (Iul. Leon.): θαῦμα γάρ, εἰ Περίανδρον ἰδὼν οὐχ ἥρπασε γαίης / τὸν καλόν.

ficos: switches between the 2nd and 4th declensions and, in gender, between masculine and feminine. As a general rule, it is masculine when it refers to the ailment (except in *CLE* 50c) and feminine when it denotes the fruit, although the distinction between the two declensions is less regular. Cf. Citroni 212 *ad* 1.65.

ager: for J. N. Adams, *unus ager* implies there are other *agelli ficosi*, ie, *culi totius familiae* (cf. *Glotta* 59 [1981] 248). For *ager* or *agellus* in the erotic sense of *culus* or *cunnus*, cf. J. N. Adams, *Glotta* 59 (1981) 247–248, J. N. Adams, *LSV*, 113. Cf. 12.16.3: *pedicas, Labiene, tres agellos.*

A request directed to a patron of Martial's to defend his poems from insidious criticism and for protection against those who attempt to pass off their own venomous poems as his (cf. 7.12.5–8). In return, Martial wishes him wealth and professional success. See the same idea in, for example, Plin. *Epist.* 4.14. Cf. P. White, *JRS* 68 (1978) 85–86.

The structure is that of an entreaty: wish of prosperity expressed by *sic* (ll. 1–11) and request introduced by *ut* (ll. 12–16). Cf. 10.33.

The poet addresses Paulus, a lawyer (cf. l. 5) to whom he expresses his wishes for success in his profession and in sport. On the same subject, cf. 7.28. The name Paulus appears frequently in the epigrams of Martial. The character is no doubt a fictitious one in 2.20, 4.17, 5.4, 6.12 and 12.69 (A. E. Housman identifies him with the last-mentioned [cf. *Class. Pap.*, 737 (=*JPh* 30 [1907] 263)]). In 5.22, 8.33, 9.85 and 10.10, where he addresses a patron who is not treating him properly, it may be the same Paulus as in the present epigram, in the sense that, having criticized him by pointing out how difficult it is to find him at home when he wants to carry out the duties of the *cliens* (cf. 5.22), the poet now wants to ingratiate himself with him by wishing him prosperity and appealing for protection; in view of his failure in this initiative, however, he goes on to criticize his meanness; cf. 8.33, 9.85, 10.10. In these epigrams, however, the character may simply be a fictitious one. Juvenal also refers to a lawyer with the same name in 7.143–144: *ideo conducta Paulus agebat / sardonyche.* For identification with the character cited by Martial, cf. J. Fergusson, *Prosopography,* 175. The *cognomen* is a common one, in both the masculine and feminine forms; cf. I. Kajanto, *Cognomina,* 243. Cf. especially B. W. Jones, *Latomus* 41 (1982) 841–844.

Bibliography: B. W. Jones, *Latomus* 41 (1982) 841–844.

ll. 1–5 Wishes for prosperity: Martial hopes that the addressee receives worthwhile presents at the Saturnalia and enjoys professional success.

Gratus sic tibi: a formula wishing good luck; cf. *CLE* 1147.64: *comprecor ut matris sit tibi gratus honos. Gratus,* i.e., *amoenus, carus* (cf. *ThlL* 6.2.2262.13–64), here in the extended sense of 'worthwhile', 'fortunate', that is, 'that will be profitable in terms of gifts'; cf. 3.58.4: *ingrata lati spatia... campi.*

December: a metonym, as often, for *Saturnalia*; cf. *ad* 7.28.7.

vani triplices brevesque mappae: cf. 10.87.6: *et vani triplices brevesque mappae. Triplices* were three-leaved tablets bound together. They were used to send short messages between friends (cf. 14.6), or perhaps poems (cf. *RE* 4.174–183 [Seeck], Th. Birt, *Antike Buchwesen,* 95). Cf. Cic. *Att.* 13.8 (with Bailey 306): *Nihil erat, quod ad te scriberem; modo enim discesseras, et paulo post triplices remiseras.* More frequently used were the two-leaf *tabellae* or *duplices*

(codices of two tables); cf. [Tib.] 3.7.7 (with Smith 506–507), Ov. *Rem.* 667. There was also a version with five leaves (*quinquiplices*); cf. 14.4. The adjective *vanus* refers to the relative worthlessness of the tablets, especially in view of the triviality of the subject-matter contained in those exchanged during the Saturnalia; cf. 14.6 (*supra*). See also, again as a Saturnalia gift, Stat. *Silv.* 4.9.41. Napkins (*mappae*) were a habitual gift for the Saturnalia; cf. 4.46.17, 5.18.1, 10.87.6, 14.139(138), Stat. *Silv.* 4.9.25 (*ThlL* 8.371.1–6).

turis... leves selibrae: incense was commonly given, being one of the more modest gifts; cf. 1.111.4, 4.46.7, 13.4. Cf. *ad* 7.54.5. *Selibra* is often mentioned in the context of mediocre or poor-quality gifts; cf. 1.99.15, 4.46.7, 5.19.11, 8.71.8, 10.15(14).8, 10.57.1. In poetry, it is only found in Martial (seven times) and in a fragment of Furius Bibaculus (cf. 1 [3].6: *selibra farris*). It is formed by analogy with *semodius* (= *semi-modius* with euphonic haplology). Cf. Ernout-Meillet *s. v. libra*, 356. From Martial the first *e* is unexpectedly shortened. Cf. *semodius* (with long *e*) in 4.46.6 and 7.53.5 (cf. Citroni 303–304 *ad* 1.99.15). A Roman pound is equivalent to twelve ounces, ie, 333 grs., and half a pound would therefore be 166.5 grs. Cf. Cato *Agr.* 84, Plin. *Nat.* 14.19.6 (Forcellini 5.424 § 1b). *Levis* can be taken as referring to the measure (*selibrae*) and indicating the possibility of its being, if anything, underweight (cf. 8.71.8: *rasa selibra*) or else as being in enallage with *turis*.

lances: a common Saturnalian present; cf. 10.29.1, 14.97 (*lemm.*).

scyphos avorum: double-handled drinking vessel of Greek origin (Gr. σκύφος), used to drink wine at banquets (cf. 8.6.11, 12.69.1, also addressed to one Paulus [cf. A. E. Housman, *Class. Pap.*, 737 (=*JPh* 30 [1907] 263)] [Forcellini 5.399 § 1]). It was an object of luxury, especially because of its age. Martial reflects the interest of the Romans of his day in collecting antiques and other objects (cf. 4.39, Plin. *Epist.* 3.6.3, Stat. *Silv.* 4.6.20). For *avi* = *maiores*, cf. *ad* 7.32.2.

grandis reus: *reus* is a legal term used to denote the individual being prosecuted; cf. Cic. *de Orat.* 2.183: *reos... appello non eos modo, qui arguuntur, sed omnis, quorum de re disceptatur*, Gall. *iur.* p. 2: *reus est, qui cum altero litem contestatam habet, sive is egit, sive cum eo actum est* (*OLD s. v.* 1). *Grandis* indicating quality is attested from the golden-age poets; cf. *ThlL* 6.2.2179.67. Cf. Hor. *Sat.* 2.3.45, Ov. *Trist.* 2.118: *grande... nomen* (cf. Ov. *Pont.* 3.3.104, Mart. 9.1.3). This is the only example of it applied to a person; cf. *ThlL* 6.2.2186.52.

potens amicus: for the expression, cf. Hor. *Carm.* 2.18.12: *nec potentem amicum*, *Epist.* 1.18.86: *dulcis inexpertis cultura potentis amici.* Cf. 12.69, where Martial praises the quality of the friends of a certain *Paulus*, perhaps the very addressee of this epigram (cf. A. E. Housman, *Class. Pap.*, 737 [=*JPh* 30 (1907) 263]).

ll. 6–8 Martial refers to the board game known as *ludus latrunculorum*, for which we have substantial documentation, even from epigraphical sources; cf. *CIL* 2.6246.6, Dessau 8625. It was a game of skill typically played dur-

ing the Saturnalian festivities (cf. Ov. *Trist.* 2.477–480, Macr. *Sat.* 1.5.11), a period when all sorts of board games were played (cf. M. Citroni, *ICS* 14 [1989] 203–205). It consisted of a board divided into squares (*tabula latruncularia*; cf. Sen. *Epist.* 117.30, Varro *Ling.* 10.22, Petron. 33.2, Isid. *Orig.* 18.64: *ipsas vias senariis locis distinctas... ternariis lineis ... inde et tabulam ternis discriptam dicunt lineis*) with pieces (*calculi*) which were distinguished by colour (cf. 14.17, Ov. *Trist.* 2.477 [with Owen 255–256]). The two players sat opposite each other with a view to capturing the enemy pieces, as if in battle; cf. Ov. *Ars* 2.208 (with Brandt 83), 3.357 (with Brandt 169), Iuv. 11.132 (with Mayor 205). For a detailed description, cf. especially *Laus Pis.* 190–208. It has been connected with the Greek game of πεντάγραμμα (cf. Gow 122 *ad* Theoc. 6.18), although this has been questioned by Luck (cf. Luck 149 *ad* Ov. *Trist.* 2.481). Cf. J. Marquardt, *Privatleben*, 2.530–533 § 855–857, *RE* 12.980–984 (K. Schneider), J. Väterlein, *Roma ludens: Kinder und Erwachsene beim Spiel im antiken Rom* (Amsterdam 1976) 57–59, 102–108, R. Merkelbach, "Ephesische parerga (12): eine *Tabula lusoria* für den *Ludus latrunculorum*", *ZPE* 28 (1978) 48–50, J. Richmond, "The *ludus latrunculorum* and *Laus Pisonis* 190–208", *MH* 51.3 (1994) 164–179, J. Gómez Pallarés, "*Latro* in Virgil, *A.* 12, 7: An alternative explanation", *Mnemosyne* 53.2 (2000) 218–221.

seu... potius: *seu*, a syncopated form of *sive*, which, while unrelated to another previous coordinated clause, clarifies or rectifies what has gone before, especially, as here, in combination with *potius*. This type of construction becomes generalized only from Cicero on; cf. *Fam.* 4.1.1, *Att.* 8.3.3, *Ver.* 1.1.129, *Pis.* 70, *Rhet. Her.* 4.48, Plin. *Epist.* 4.11.6. Cf. 4.64.25: *hoc rus, seu potius domus vocanda est.* Cf. K-St 2.2.438 § 220, Bassols 2.283–284 § 266. Gilbert conjectures *seu quid* without incorporating it into his text (cf. XXI *a. l.*). A. E. Housman attributes the conjecture to Markland (cf. A. E. Housman, *Class. Pap.*, 1102 [= *CR* 39 (1925) 201]).

te... iuvat capitque: *congeries*, with *capere* synonymous with *iuvare*; cf. Hor. *Sat.* 2.3.222, *Ars* 361, Ov. *Ars* 1.159 (*OLD s. v.* 17a).

Noviumque Publiumque: unidentified friends of Paulus, and opponents in the game of *latrunculi*. Novius is mentioned only here and in 1.86, where the poet longs to see him more frequently, even though he is a neighbour. It is possible (cf. Citroni 267 *ad* 1.86) that this is the same character mentioned in 11.43 and 44, Novius Vindex, owner of a statue of *Hercules Epitrapezius*, patron of poets (cf. Stat. *Silv.* 4 *praef.*) and a poet himself (cf. Stat. *Silv.* 4.6.30). In this connection, cf. Friedländer 510 and H. Nohl, *Quaestiones Statianae* (Diss. Berlin 1871) 45. Publius appears as a friend of the poet in 1.109, 2.57 and 7.87. In 10.98 there is mention of a possibly fictitious Publius who owns some extraordinarily handsome slaves.

mandris: two interpretations have been put forward: (1) they are the pieces of least value, equivalent to the pawns in chess, this being the more frequent interpretation (cf. *Laus Pis.* 203: *ut citus ecfracta prorumpat in agmina mandra*; cf. Friedländer 510, Ker, Izaac, Norcio, Shackleton Bailey, *ThlL*

8.271.37, *RE* 13.1927 [Lamer]), and (2), the name refers to the squares on the board (cf. *OLD s. v.* 2, Paley & Stone 232).

vitreo latrone: the pieces in this game were made of glass (cf. Ov. *Ars* 2.208, *Laus Pis.* 193: *vitreo... milite*) or stone (*gemmei*; cf. 14.20 and 12.40.3: *gemma vis ludere*) and were distinguished by being either black or white (cf. Ov. *Trist.* 2.477 [with Luck 148], *Laus Pis.* 194). *Vitreus* is used here ἀπὸ κοινοῦ. Before Ovid, the adjective *vitreus* is only attested in Varro (cf. *Men.* 313) and Publilius (cf. *mim.* 24). Four times in Ovid, twice in Virgil, and three times in Horace. In prose, from Columella and Seneca; cf. McKeown 151–152 *ad* Ov. *Am.* 1.6.56.

clusos: in the context of war, a reference to the action of besieging or blockading, whether a city or an enemy army; cf. *ThlL* 3.1303.56–70, 1307.18–63, *OLD s. v.* 7a. Here it refers metaphorically to the struggle between the players of the game of *latrunculi.* For another metaphorical use of this verb in its military sense, cf., in an argument, Iuv. 14.322: *acribus exemplis videor te cludere.*

ll. 9–10 A wish for victories in sporting competitions.

palmam: the symbol of victory, frequently used as a metonym for 'victory'; cf. Ov. *Am.* 2.5.12, *Met.* 10.102: *lentae, victoris praemia, palmae* (*ThlL* 10.1.144.57). Cf. *RE* 21.1.402 (Steier), Spaltenstein 432 *ad* Sil. 16.503. The generally accepted idea that the awarding of a palm as a prize for victory in a competition has its origins in Greece has been questioned by I. Wallert, *Die Palmen im alten Ägypten* (Berlin 1962) 101 (cf. Gwyn Griffiths 135–136 *ad* Apul. *Met.* 11.269.6–7). Among the Greeks there is no evidence for it as a prize for the winners in sporting competitions before 400 BC (cf. W. H. Willis, "Athletic Contests in the Epic", *TAPhA* [1941] 409–413), a practice brought to Rome around 293 BC; cf. Liv. 10.47.3: *palmaeque tum primum translato e Graeco more victoribus datae*; cf. Nisbet-Hubbard 6 *ad* Hor. *Carm.* 1.1.5 (cf. also Heinze-Kiessling *a. l.* 4). *Dare* is frequently used in connection with 'awarding the victory palm'; cf. *ThlL* 5.1.1662.76–1663.7.

de trigone nudo: a game in which three players standing in a triangle threw a ball to each other; cf. Hor. *Sat.* 1.6.126, Mart. 4.19.5 and 12.82.3, Petron. 27.3–4 (with Smith 55), Sen. *Ben.* 2.17.3–4. Cf. J. Marquardt, *Privatleben,* 2.518–519 § 844, J. V. D. Balsdon, *Life and Leisure,* 165, J. Guillén, *Urbs Roma,* 2.294–299, *RE* 7a.1.139 (G. Radke). *Nudus* is often used in periphrases to translate the Greek term γυμνός, losing its original sense of 'naked, lightly clad' to mean 'sporting, athletic'; cf. Stat. *Silv.* 3.1.146: *nudas... palaestras.* Cf. Laguna 144 *ad* Stat. *Silv.* 3.1.43. It can be taken, along with Friedländer 175 *ad* 1.15.7, as enallage in reference to the fact that the participants played wearing a minimum of clothing. For this type of construction, which is frequent in Martial, cf. 1.35.8–9: *stolatum / ... pudorem,* 3.46.1: *operam... togatam,* 3.58.24: *albo... otio,* 7.64.6: *infelix et fugitiva quies.*

unctae... favor arbiter coronae: in Roman athletic contests it is frequent to find the public as judge of the competitions; cf. Cic. *S. Rosc.* 29: *Quam*

enim spem et exspectationem, quod studium et quem favorem secum in scaenam attulit Panurgus, quod Rosci fuerit discipulus! Ov. *Trist.* 2.506: *magno palma favore datur, Pont.* 4.14.56: *publicus invito quam* (*coronam*) *favor imposuit,* Val. Fl. 4.228: *nec sonat Oebalius caveae favor* (*OLD s. v.* 5). For the public as popular arbiter, cf. Hor. *Carm.* 3.2.19–20: *nec sumit aut ponit securis / arbitrio popularis aurae. Favor* in the extended sense of 'applause' is first found in Virgil; cf. *Aen.* 5.343: *tutatur favor Euryalum.* Later, it is frequent in Ovid; cf. *Met.* 10.656: *adiciunt animos iuveni clamorque favorque / verbaque dicentum, Fast.* 5.291 (with Bömer 309–310). For its personified use, cf. Sil. 15.137: *numerat favor anxius annos* (*ThlL* 6.1.384.14–39, 386.39). *Arbiter* in the sense of 'judge', 'referee', in apposition to *favor.* This adjectival use in apposition is a poetic feature first found in Catullus; cf. 68b.46: *charta... anus,* 78b.4: *fama... anus,* Prop. 2.31.4: *femina turba.* Cf. H-Sz 158 § 92, 426–427, K-St 2.1.246–247 § 67. In Martial, only here and in 6.35.2 (judge in a competition at a social gathering). Cf. Hor. *Carm.* 3.20.11: *arbiter pugnae,* Sil. 1.625 (*ThlL* 6.1.384.15, *OLD s. v.* 2b). For the etymology and legal use of *arbiter,* cf. M. Kaser, *Das römische Zivilprozeßrecht* (München 1966) 41–44, *RE* 2.1.408–411 (Wlassak), P. Martino, *Arbiter* (Roma 1986), *ThlL* 2.405.74–75. *Corona* in the metaphorical sense of *circulus hominum spectantium*; cf. *ThlL* 4.986.21, *OLD s. v.* 4a. Cf. 1.41.5–6, and 6.38.5. Cf. Catull. 53.1 (audience at a trial), Hor. *Epist.* 1.18.53, *Ars* 381, Verg. *Aen.* 9.508 (with Dingel 197), 9.551, 10.122, 11.475, 12.744, Ov. *Met.* 13.1 (with Bömer[2] 205). Note also the rare and almost poetic use of *coronare* meaning 'encircle', 'surround', first found in Lucr. 2.801–802: *pluma columbarum... / quae sita cervices circum collumque coronat.* Later, cf. Verg. *Aen.* 9.380 (with Dingel 160), Prop. 4.4.8, Ov. *Met.* 5.388. The reference is to the athletes, besmeared in oil (*unctae*) and ready to compete, who are watching the game unfold. For the image of spectators in a sporting competition, cf. Verg. *Aen.* 5.148: *tum plausu fremituque virum studiisque faventum.* For *unctae,* cf. 7.67.8: *uncti... magistri.* In sporting contexts, there are frequent references to the oil which Roman athletes applied to their bodies; cf. Catull. 63.64–65: *ego gymnasi fui flos, / ego eram decus olei,* Ov. *Epist.* 19.11: *unctae... palaestrae, Met.* 6.241, Sil. 14.136, Stat. *Theb.* 6.830. Cf. Brink 73 *ad* Hor. *Epist.* 2.1.33, Gow 78 *ad* Theoc. 4.7. Cf. E. N. Gardiner, *Athletics of the Ancient World* (Oxford 1930) 78, *RE* 17.2463 (A. S. Pease). Note how the line is neatly rounded by the positioning at each end of adjective and noun in agreement, in keeping with the sense of the term *corona* (cf. D. Lateiner, *AJPh* 111 [1990] 212).

sinistras: ie, *ictus sinistrae manus.* It was with the left hand that the ball was hit in the game of *pila trigonalis*; cf. 14.46: *Pila trigonalis / Si me nobilibus scis expulsare sinistris, / sum tua, si nescis, rustice, redde pilam.* See also 12.82.3, where an over-greedy *captator cenae* uses both hands: *captabit tepidum dextra laevaque trigonem.*

ll. 12–13 Request for defence against possible criticism and the false attribution of offensive epigrams; cf. 7.12.5–8. See especially 10.33.5–8.

si... dixerit: subordinate conditional clause introducing a premise or condition to the plea. Note the rhetorical device of *occupatio*, by which an objection is anticipated; cf. Catull. 67.37, Cic. *Pis.* 68, Sen. *Apoc.* 1.

atro carmina quae madent veneno: Martial defends himself against his defamers; cf. 7.12.6–7: *si qua Lycambeo sanguine tela madent / vipereumque vomat nostro sub nomine virus.* Cf. especially 10.3.9–10: *procul a libellis nigra sit fama, / quos rumor alba gemmeus vehit pinna.* For *madere veneno*, cf. Petron. 136: *cum Phineo maduere veneno / fallaces epulae*, and the late examples in Prud. *ham. pr.* 59: *madens veneno corporis lymphatico*, Coripp. *Ioh.* 3.114 (*ThlL* 8.34.2–4).

atro... veneno: snakes and their poison are traditionally black because of the connection with death (cf. *ad* 7.14.6); cf. Verg. *Georg.* 1.129: *ille malum virus serpentibus... atris* (see especially Serv. *a. l.*: *atris: modo noxiis, id est ad tenebras et mortem mittentibus*), *Aen.* 4.427, Hor. *Carm.* 3.4.17: *atris... viperis*, Ov. *Epist.* 9.115 (with Casali 165): *tela tulit Lernaeis atra venenis*, Iuv. 5.91: *serpentibus atris* (*ThlL* 2.1018.69). Cf. especially Sil. 11.547–548: *atra veneno / invidiae nigroque undantia pectora felle.* For the phrase, cf. Hor. *Carm.* 1.37.27 (with Nisbet-Hubbard 419), Verg. *Georg.* 2.130, *Aen.* 2.221, Ov. *Met.* 3.63 (with Bömer[2] 466–467), Sil. 3.312 (*ThlL* 2.1021.19–74, *OLD s. v.* 11). In Martial, cf. 1.78.5: *obscuro... veneno. Ater* in Martial is only found here and in 1.78.2 (with Citroni 253). With the extended meaning of 'malevolent', cf. Hor. *Epod.* 6.15: *atro dente*, *Epist.* 1.19.30: *versibus... atris.* For black as the colour of malicious irony, cf. Hor. *Sat.* 1.4.85, 1.4.91, 1.4.100–101: *hic nigrae sucus lolliginis, haec est / aerugo mera* (cf. Porph. *a. l.*: *malos autem homines atros ac venenatos dicere solemus*), *Epist.* 2.2.60: *sale nigro.* In its proper sense, cf. Mynors 27 *ad* Verg. *Georg.* 1.129–130: '«deadly», when allied to *venena* (G. 2. 130, A. 2. 221, Ovid. ep. 9. 115) it retains much of its original sense, but it is easily transferred to the vipers whose black venom turns the victim black (3. 430, Hor. Carm. 3. 417)'. Cf. J. André, *Termes de couleur*, 51–52, C. Arias Abellán, "*Albus-candidus, ater-niger* and *ruber-rutilus*", *Latomus* 43 (1984) 113–114. Cf. also A. M. Addabbo, "*Albus an ater esse*", *A&R* 41 (1996) 16–23. *Venenum* here in the regular metaphorical sense of 'malicious talk'; cf. Catull. 44.11–12: *orationem... / plenam veneni*, Hor. *Sat.* 1.7.1: *Rupili pus atque venenum*, Liv. 2.52.2: *tribuni plebem agitare suo veneno* (*OLD s. v.* 3b, Forcellini 6.273 § 7).

ll. 14–16 Request for protection.

ut... / ... clames: final clause with introductory verb of the *rogo* type omitted, being understood in the context of the entreaty.

vocem mihi commodes patronam: *commodare* in its proper sense denotes the action of exchanging, that is, *dare alicui quae reddantur*; cf. *ThlL* 3.1917.76–1918.20. Here it is used figuratively; cf. Sen. *Dial.* 9.1.12, *Epist.* 8.6, Plin. *Paneg.* 71.6 (*ThlL* 3.1918.79–1919.20). *Patrona* appears here as a noun functioning virtually as an adjective, like *dominam* in 7.15.2 and as in the expression *domina Roma* (cf. *ad* 7.15.2); cf. Stat. *Silv.* 4.2.6 (with Coleman 85): *dominaque... mensa.* There is a similar use in Plaut. *Asin.* 292: *edepol hominem infelicem, qui patronam* (i. e., *linguam*) *comprimat*, Cic. *Div. Caec.* 65:

lex... patrona (*ThlL* 10.1.790.67). The *patronus* of a *cliens* used to act as his advocate in legal problems. For this social function, cf. in Martial 1.97.2, 1.98.2, 2.13.1, 2.27.2, 4.46.12, 4.88.4, 8.33.12, 8.76.4. See M. Puelma, "Dichter und Gönner bei Martial", in M. Puelma, *Labor et lima* (Basel 1995) 415–466, especially 423–424.

quantum poteris: parenthetic clause with restrictive force; cf. K-St 2.2.308 § 194.

sed usque: emphatic parenthesis characteristic of the *sermo familiaris*; cf. *ad* 7.2.8.

Martialis: Martial mentions himself by his *cognomen* only in Phalaeceans and choliambs, especially at the end of the line (cf. 1.1.2, 1.117.17, 6.82.4, 10.9.3). In distichs he uses his *praenomen*, Marcus. Citroni distinguishes between the colloquial nature of Marcus and the official tone of the use of the *cognomen* Martialis (cf. 35 *ad* 1.5.2).

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Martial protests about being unable to get together with a friend or patron. This is a habitual complaint in the poet, who bemoans in this way the slavery of the traditional *salutatio matutina* (cf. 1.70, 1.86, 1.108, 2.5, 5.22), although in this epigram in particular there are no clues as to whether Maximus is a patron or simply a friend. On the same topic, see the precedent in Catull. 55.

This epigram also connects with the topos of condemnation of excessive wealth (cf. *ad* 7.48), since owning several houses was one of the vices of the wealthy in Martial's time; cf. Iuv. 1.94: *quis totidem erexit villas, ... ?* 10.225–226: *percurram citius quot villas possideat nunc / quo tondente gravis iuveni mihi barba sonabat,* 14.86–91.

In the view of Friedrich (cf. *Philologus* 68 [1909] 106–107), Martial is describing the route taken in search of Maximus from his own house on the Quirinal. Describing a tour through the city is a literary device already present in Terence (cf. *Adel.* 573–584 [see D. Gilula, "A Walk through Town (Ter. *Adel.* 573–584)", *Athenaeum* 69 [1991] 245–247). Cf. also Hor. *Sat.* 1.9, Prop. 4.1. For other epigrams in which Martial traces a route, cf. 1.117.6 and 6.27.1. Cf. also Varro *Ling.* 5.158. On this theme, cf. E. Rodríguez-Almeida, *BCAR* 88 (1982/83) 87–98, R. E. Prior, *Ne erres urbe vagus: Martial and Roman topography* (Diss. State Univ. of New York at Buffalo 1994), and his article in *AJPh* 117 (1996) 121–141. Cf. also J. Baker, R. A. Pitcher, *ElectronAnt* 1 (1) (1993–1994) (no page-numbering), St. L. Dyson, R. E. Prior, "Horace, Martial and Rome: two poetic outsiders read the ancient city", *Arethusa* 28 (1995) 245–263.

The poem has the typical skommastic epigram structure: (1) ll. 1–4 The numerous dwellings in the addressee's possession are mentioned. (2) l. 5 Rhetorical question with *indignatio.* (3) l. 6 Gnomic *conclusio.*

The poet addresses Maximus, a fictitious character whose name is not mentioned until the last line (cf. *ad* 7.40). The same name is found in 1.7, 1.69, 2.18, 2.53, 3.18, 5.70 and 10.77, although no identification is possible. Friedländer (cf. 512) believes he is the same friend cited by Martial in 1.7, 5.70 and 10.77, and points to the possibility of his being the Vibius Maximus of 11.106. Cf. *contra* Citroni 40 *ad* 1.7.

Bibliography: G. Friedrich, *Philologus* 68 (1909) 106–107, *Hermes* 45 (1910) 584, L. Richardson, *AJPh* 101 (1980) 55–56, R. J. Baker, R. A. Pitcher, *ElectronAnt* 1 (1) (1993–1994) (no page-numbering), F. Sposi, *A&R* 42 (1997) 25–27, F. van Haeperen, *AC* 67 (1998) 231–235.

ll. 1–2 Beginning of a list, with *variatio,* of the different places where Maximus, a friend whom Martial has not seen for some time, has a house. He has at least three houses, one on the Esquiline, another on the Aventine and one

more in the *vicus Patricius*, although he probably has more (cf. *infra*). Martial shows his interest in his friend's properties in several epigrams; cf. 3.47, 3.58, both lyrical descriptions of estates outside Rome, and 4.64 and this epigram, which concentrates on Rome itself in comic terms. See R. J. Baker, R. A. Pitcher, *ElectronAnt* 1 (1) (1993–1994) (no page-numbering).

domus est, domus est: anadiplosis (cf. H. Lausberg, *Elementos*, 125 § 250).

colle Dianae: ie, *Aventino* (cf. 12.18.3: *aut collem dominae teris Dianae*; cf. also 6.64.13: *Aventinae... Dianae*, Prop. 4.8.29: *Phyllis Aventinae quaedam est vicina Dianae*), where there had been, since ancient times, a temple in honour of Diana, founded, according to tradition, by Servius Tullius (cf. Varro *Ling.* 5.43, Liv. 1.45.2–6). Cf. Platner-Ashby, *Topographical Dictionary*, 149–150, L. Richardson, *Dictionary*, 47. For the brachylogy, cf. 12.18.3, Hor. *Carm.* 2.12.20 (with Nisbet-Hubbard[2] 197). Furthermore, and in keeping with the subject of this epigram, the goddess Diana was also known by the epithet of 'she of the many dwelling-places'; cf. Call. *Dian.* 225: πολύπτολι.

tua... culmina: synecdoche for *domus*; cf. 9.3.9, Val. Fl. 5.446, Sen. *Thy.* 1128 (*ThlL* 4.1290.56–1292.20). For the literary figure, cf. Quint. 8.6.19–20, H. Lausberg, *Elementos*, 103–107 § 192–201. With this metonymical value, the use of *tectum* is more frequent; cf. Forcellini 6.35 § 5.

Patricius... vicus: a street leading north from the Subura in the direction of the Viminal gate, corresponding to the modern Via Urbana. The origin of the name is unclear; cf. Paul. Fest. p. 221: *patricius vicus Romae dictus eo quod ibi patricii habitaverunt, iubente Servio Tullio, ut si quid molirentur adversus ipsum, ex locis superioribus obprimerentur.* This is the first mention of it; cf. also 10.68.2: *sed domus in vico, Laelia, patricio,* and Plu. *Mor.* 264c: ἐν τῷ καλουμένῳ πατρικίῳ στενωπῷ. Cf. Platner-Ashby, *Topographical Dictionary*, 576–577, *RE* 18.4.2242 (Scherling).

ll. 3–4 Martial lists the views from each of his friend's houses. A problem is raised, in that Martial mentions three houses but four different views. One possible explanation is that, in listing the views enjoyed by Maximus from his different houses, for the purpose of reflecting how numerous they are, Martial does so zone by zone, so that the house on the Aventine, in the south of Rome, offers a view from the south, while the houses on the Esquiline and the *vicus patricius*, both in the north-east of the Urbs, enable him to look over the city from a different perspective. Friedländer (cf. 511 *a. l.*) raises the objection that it is impossible to see the temple of Cybele either from the Aventine or from the Esquiline. However, perhaps the poet is not alluding here to the famous temple of Cybele but to another one consecrated to her on the Aventine where the basilica of Santa Maria Maggiore stands today (cf. F. van Haeperen, *AC* 67 [1998] 231–235 and also his "Nouvelle proposition d' identification des vestiges retrouvés sous la basilique sainte-Marie Majeure de Rome: un sanctuaire de Cybèle", *Bulletin de l'Institut historique belge de Rome* [1997] 67–98. See previously R. Valentini, G. Zuchetti, *Codice topografico*

della città di Roma [Roma 1946] 60, 93 and 124) (see *infra*). Friedrich (cf. *Philologus* 68 [1909] 106–107) suggests that Martial, when writing the poem, recalls the situation in which he found himself after a final desperate attempt to find his friend Maximus on the Aventine, when finally ready to return home; it would therefore be on passing the Circus Maximus that he would see the temple of Diana. In Friedrich's view, Martial, having left his house on the Quirinal (cf. 1.117.6, 6.27.1) in search of his friend Maximus, makes his way towards the nearby *vicus patricius* and then to the Esquiline. He finally crosses the city as far as the Aventine, where his friend has another house. On failing to find him, Martial begins to make fun of the situation from that spot, listing what can be seen (*hinc*, ie, from the Aventine) and comparing it with the view from Maximus' other houses, where he had looked for him previously (*illinc*). From each of these places can be seen, in addition, two different sites which are some distance from each other: the new temple of Jupiter and the old. It can also be understood, along with H. J. Izaac (cf. 1.270) and D. R. Shackleton Bailey (cf. *Loeb*, 2.138, note a), that the poet is simply referring to seven different houses. Cf. also L. Richardson, *AJPh* 101 (1980) 55–56, and F. Sposi, *A&R* 42 (1997) 25–26. Cf. *contra* F. van Haeperen, *AC* 67 (1998) 231–235, who, in view of recent archaeological discoveries (see *supra*), argues that Martial's friend had only three houses (see an illustrative map at 234). For the correlation with *variatio* of *hinc... illinc... inde... inde*, cf. Stat. *Silv.* 2.2.76–79: *haec videt Inarimen, illinc Prochyta aspera paret; / armiger hac magni patet Hectoris, inde malignum / aera respirat pelago circumflua Nesis; inde...*

hinc... illinc: paratactical correlation widely attested from Plautus on (cf. Plaut. *Men.* 799: *hinc stas, illim caussam dicis*, Lucr. 2.214, 6.199, Verg. *Aen.* 4.442, *Georg.* 1.509, Ov. *Met.* 4.71, Manil. 5.12–19, Val. Fl. 4.247, 5.284 (with Wijsman 148), 5.529 (in reverse order), 6.413 (*ThlL* 6.3.2803.49–65). The reverse order is also found, for example, in Ov. *Met.* 1.618–619: *pudor est, qui suadeat illinc, hinc dissuadet Amor* (*ThlL* 6.3.2803.65–79).

viduae Cybeles: referring to a temple by the deity to which it is consecrated is a frequent form of metonymy, especially in poetry; cf. Bömer 347 *ad* Ov. *Fast.* 6.191 and cf. Verg. *Aen.* 3.275, 3.552, Hor. *Carm.* 3.5.12, Stat. *Silv.* 4.3.115. The phrase denotes the Palatine hill, where the Magna Mater had a temple in her honour; cf. Liv. 29.10, Ov. *Fast.* 4.247–292. Cf. Platner-Ashby, *Topographical Dictionary*, 324–325, L. Richardson, *Dictionary*, 279–282. Note that F. van Haeperen has argued that the reference is to another temple consecrated to Cybele, located on the Aventine under the temple of Santa Maria Maggiore, the dedication of which has recently been pointed out (see *supra*). The phrase is found only here. Cybele is called *vidua*, ie, *sine viro*, because according to myth she drove her youthful consort, Attis, mad so that he would castrate himself and die, acting out of jealousy because he wished to marry another; cf. Catull. 63, Ov. *Fast.* 4.223–234. On her cult in Rome, first introduced in 204 BC to ensure victory over Hannibal, cf. H. Graillot, *Le culte de Cybèle, Mère des dieux, à Rome et dans l'Empire romain* (Paris 1912),

M. J. Vermaseren, *Cybele and Attis. The Myth and the Cult* (London 1977), J. Bremmer, "The Legend of Cybele's arrival in Rome", in M. J. Vermaseren, ed., *Studies in Hellenistic Religions* (Leiden 1979) 9–22, E. S. Gruen, "The Advent of the *Magna Mater*", in *Studies in Greek Culture and Roman Policy* (Leiden 1990) 5–33, T. P. Wiseman, "Cybele, Virgil and Augustus", in T. Woodman, D. West, eds., *Poetry and Politics in the Age of Augustus* (Cambridge 1984) 117–128, R. M. Wilhem, "Cybele, the Great Mother of Augustan Order", *Vergilius* 34 (1988) 77–101. For the spread of her cult, cf. S. Reinach, "Statues archaïques de Cybèle", *BCH* 13 (1989) 543–560, F. Naumann, *Die Ikonographie der Kybele in der phrygischen und der griechischen Kult* (Tübingen, 1983) 136, L. E. Roller, "Phrygian Myth and Cult", *Source* 7 (1988) 43–50, especially 45–47. *Viduus* in poetry is frequent in Ovid, with eighteen occurrences, and in the tragedies of Seneca, where it is found sixteen times.

sacraria Vestae: the temple of Vesta was situated on the eastern edge of the Forum, near the temple of Castor (cf. Hor. *Sat.* 1.9, Mart. 1.70.3–4). Strictly speaking, it was not a temple, even though at times the poets referred to it as such (cf. Ov. *Fast.* 6.261–262), since it was not consecrated; cf. Serv. *Aen.* 7.153: *non fuit augurio consecratum ne illuc conveniret senatus.* In it was kept the sacred fire (cf. Ov. *Fast.* 6.297), the *Palladium* brought from Troy by Aeneas (cf. Ov. *Trist.* 3.1.29: *Hic locus est Vestae, qui Pallada servat et ignem*) and often mentioned by Flavian poets (cf. Sil. 13.36–81, Stat. *Silv.* 1.1.5, Mart. 9.3.10), and other sacred objects, in an inner room often termed *penus Vestae* (cf. Fest. p. 250, Serv. *Aen.* 3.12). Cf. Platner-Ashby, *Topographical Dictionary*, 557–559. It strictly denotes the part of the temple where the sacred objects were guarded; cf. Serv. *Aen.* 12.199: *sacrarium proprie locus est in templo, in quo sacra reponuntur.* Here metonymically *pars pro toto* for the whole temple, although it can also be understood in its proper sense, given the special nature of this sacred room (cf. *supra*). This term is rare in classical poetry and always appears in the same metrical position, the fifth foot of the hexameter; cf. Verg. *Aen.* 12.199: *vimque deum infernam et duri sacraria Ditis*, Prop. 3.13.47 (with Fedeli[3] 438): *at nunc desertis cessant sacraria lucis.* It is a hapax in Martial. On the use of *sacrarium*, cf. H. Jordan, "Über die Ausdrücke *aedes, templum, fanum, delubrum*", *Hermes* 14 (1879) 576, Bömer[2] 223 *ad* Ov. *Met.* 10.695.

inde... inde: paractactical correlation first found in Lucil. *frg.* 320 (*ThlL* 7.1.1120.40–51).

novum... Iovem: ie, *novum templum Iovis*, a temple to Iuppiter Custos (cf. Tac. *Hist.* 3.74, Suet. *Dom.* 5) built on the orders of Domitian to replace a small altar dedicated to Iuppiter Conservator which he himself had had built on the Capitol by the door of the house in which he had hidden during the revolt of 69 AD; cf. Tac. *Hist.* 3.74. Cf. Platner-Ashby, *Topographical Dictionary*, 292, B. W. Jones, *Domitian*, 88.

veterem... Iovem: ie, *vetus templum Iovis*; a reference to the temple of Iuppiter Optimus Maximus, consecrated to the Capitoline Triad, ie, Jupiter, Juno and Minerva. On the same temple, cf. 5.22.4: *qua videt anticum rustica Flora Iovem.*

prospicis: verb habitually used to refer to the orientation of a house; cf. Hor. *Epist.* 1.10.23, Ov. *Fast.* 6.205, and cf. the conjecture (rightly rejected by later editors) by Markland at Stat. *Silv.* 2.2.46 (*OLD s. v.* 1b). Cf. Ch. Guiraud, *Les verbes signifiant 'voir' en Latin* (Paris 1964) 18–19, 77–80, B. García Hernández, *El campo semántico de «ver» en la lengua latina* (Salamanca 1976) 61–62. Here the subject is not, as expected, the house, but the owner himself. In Martial, cf. 2.59.2, and 5.1.2.

l. 5 Anaphora with pleonastic repetition of the same idea with *variatio* (*ubi / qua... parte*) and synonymy (*conveniam / te... requiram*), to indicate the poet's insistence on meeting up with his friend.

Dic... dic: for the anaphoric *geminatio,* cf. 6.10.9, 8.76.1. For the use of *dic* + *oratio obliqua,* cf. 3.20.1, 3.63.2, 3.66.17. With *oratio recta,* cf. 1.20.1, 3.11.4, 3.30.2, 4.7.6, 6.8.6 (with Grewing 115).

ubi: frequently found in the first foot of the line after a monosyllable; cf. Bömer[2] 119 *ad* Ov. *Met.* 1.337.

qua... parte: for the use of the pleonastic expression *qua parte* in interrogatives instead of *ubi,* cf. Stat. *Theb.* 12.341–342: *qua parte, precor, iacet ille nefandus / praedator?* (*ThlL* 10.1.480.37).

l. 6 The epigram closes with a gnomic *sententia* of universal application. It is a paradoxical γνώμη, presented as the natural consequence of the situation described. See, with similar subject-matter, 1.86.12–13 (with Citroni 267) and 11.98.22–23. Cf. also similar paradoxical *sententiae* in 2.12.4, 2.80.2, 6.7.5 (with Grewing 111). Cf. U. Joepgen, *Worspiele,* 141–160, K. Barwick, *Ver. über die Verhandlung der Sachs. Akad. der Wiss. zu Leipzig* 104 (1959) 37–41. G. Friedrich points as a possible parallel to Sen. *Epist.* 2.2: *nusquam est qui ubique est* (referring to desultory reading). Cf. G. Friedrich, *Hermes* 45 (1910) 584. For the connection between Martial and Seneca, which is especially patent in their taste for closing maxims, cf. K. Barwick, *Ber. über die Verhandlung der Sachs. Akad. der Wiss. zu Leipzig* 104 (1959) 25–26, J. P. Sullivan, *Unexpected Classic,* 100–102, J. M. Simmons, "Martial and Seneca: A Renaissance Perspective", *Medievalia et Humanistica: Studies in Medieval and Renaissance Culture* 17 (1991) 27. Cf. also J. Hammer, "Seneca *De beneficiis* 3.26.1 and Martial 10.48.18–22", *CW* 22 (1929) 200.

habitat... habitat: used intransitively; cf. *ThlL* 6.3.2478.51–2479.6, *OLD s. v.* 3. The transitive use, by analogy with *colere* (cf. J. Wackernagel 1.142), is limited to poetry and late prose.

Hymn to Mercury in which Martial prays that a married couple may enjoy a long life. With this epigram, the poet satisfies a request expressly made by Norbana, *felix coniux Carpi,* who has asked him to write a poem to mark his wedding anniversary. Reflecting in his epigrams the pleas made to the gods by different patrons is a recurring device in Martial; cf. 1.31, 3.29, 4.45, 6.47, 9.17.

On the topic, cf. 10.38, where he celebrates the happy life together of a married couple, Calenus and Sulpicia. See also 5.7.7–8, where he wishes Vulcan a peaceful marriage.

The poem recalls Horace's hymn to Mercury (cf. *Carm.* 1.10), which in turn drew its inspiration from a poem by Alcaeus of which a fragment (308) has been preserved; cf. Nisbet-Hubbard 125–126 *ad* Hor. *Carm.* 1.10. Certain parallelisms can be detected:

Martial	Horace
l. 1: *facunde*	l. 1: *facunde*
l. 3: *lascivi... furti*	ll. 7–8: *iocoso... furto*
l. 2: *aurea virga*	ll. 17–18: *aurea... virga*

See also the hymn to Mercury in Ov. *Fast.* 5.663–668 (with Bömer 331–332), also an imitation of Horace.

The epigram presents the typical hymn structure: (1) ll. 1–2 Description of the nature of the god, with genealogy. (2) ll. 3–6 Description of his exploits, strikingly here in the form of a wish. (3) ll. 7–8 Plea and promise of faithfulness in the cult of the deity invoked. (4) ll. 9–10 Presentation of the supplicant. See the hymn to Apollo in 9.42, where the poet begs the god to grant the consulship to his friend Arruntius Stella. It follows a similar scheme to this epigram: (1) ll. 1–5 Wishes of prosperity for the god addressed, (2) ll. 6–7 Request, (3) ll. 8–10 Thanksgiving sacrifices.

The poet addresses Mercury, god of eloquence and businessmen; cf. *CLE* 1528A (Dessau 3200): *lucri repertor atque sermonis dator infas palaestram protulit Cyllaenius* (cf. Roscher 2.2.2802–2831 [Steuding]). This request on behalf of his friends is probably addressed to Mercury as god in charge of leading souls into the underworld; cf. *Od.* 24.1, Verg. *Aen.* 4.238, Hor. *Carm.* 1.10.17–20, 1.24.15–18, 3.11.15–17, Ov. *Fast.* 2.608. Cf. S. Eitrem, *Hermes und die Töten* (Chistiania 1909), K. Kerényi, *Hermes, den Seelenführer* (Zürich 1944), *RE* 8.798–799 (Eitrem), R. J. M. Lindsay, "*Lumina morte resignat.* A Note on *Aeneid* 4.244", *CPh* 47 (1952) 165–166. See especially Call. *Epigr.* 45, in which the poet thanks Hermes for the return of his lover.

It can also be interpreted that he addresses his plea to Mercury because Carpus, the beneficiary alongside his wife, Norbana, is a tradesman or orator,

and that the poet is therefore addressing his patron god. In Rome Mercury's role as the god of trade took on greater prominence, whereas in Greece it remained on the same level as his other attributions. He is frequently called upon as god of merchants and financial success, especially in satire and comedy; cf. Plaut. *Amph.* 1–16, *Stich.* 404, Hor. *Sat.* 2.3.25–26, 2.6.4–5, Petron. 70.4. Cf. also Ov. *Fast.* 5.689–690. As god of eloquence, he replaces Πειθώ in accompanying Venus; cf. Hor. *Carm.* 3.11.1–8, and see Nisbet-Hubbard 347 *ad* Hor. *Carm.* 1.30.

Mercury is also the god of poets; cf. Hor. *Carm.* 2.7.13, 2.17.29–30 (with Nisbet-Hubbard² 289): *Mercurialium / custos virorum.* The poet is connected with Mercury, as god of persuasion and eloquence, because he is in turn the teacher of men; cf. Hor. *Epist.* 2.1.126–133; see especially ll. 132–133: *castis cum pueris ignara puella mariti / disceret unde preces, vatem ni Musa dedisset?* As a result of his consecration to Mercury, the poet is an intermediary betwen gods and men.

Bibliography: on hymns, cf. Men. Rh. 334.25–336, 4, E. Norden, *Agnosthos Theos,* 143–163, F. Cairns, *Generic Composition,* 192–196, G. Appel, *Rom. precat.*, 53–218, Nisbet-Hubbard 343–344 *ad* Hor. *Carm.* 1.30. On Mercury, cf. N. O. Brown, *Hermes the Thief. The Evolution of a Myth* (Madison 1947), B. Combet-Farnoux, *Mercure Romain. Le culte public de Mercure et la fonction mercantile à Rome de la république archaïque à l'époque augustéenne* (Roma 1980). On the relationship between Mercury and poets, cf. E. Fraenkel, *Horace,* 196, Ch. Neumeister, "Horaz und Merkur", *A&A* 22 (1977) 185–194, J. Rüpke, "Merkur am Ende: Horaz, *carmen* 1,30", *Hermes* 126 (1998) 435–453.

ll. 1–2 As is normal in invocations to the gods, the name of the god being invoked is not mentioned but he is referred to instead by his epithets. The traditional scheme is to combine the vocative with attributes in apposition which regularly describe the genealogy of the god; cf. Alc. *frg.* 307, Sapph. *frg.* 1.1, Anacr. *frg.* 358.1, Pi. *P.* 8.1, *O.* 12.1. Cf. E. Norden, *Agnosthos Theos,* 148, E. Siedschlag, *Form von Martials Epigrammen,* 14. Note the alliteration of [*k*]. The device is typical of hymns (cf. Hor. *Carm.* 1.21.14 [with Nisbet-Hubbard 261]: *pestemque a populo et principe*) and formal petitions; cf. Cato *Agr.* 141.2: *utique tu fruges frumenta, vineta virgultaque… pastores pecuaque salva servassis,* Tib. 2.1.17: *di patrii, purgamus agros, purgamus agrestes.* Cf. also l. 2 *virga… viret,* and l. 7: *cum coniuge Carpo.* Cf. G. Appel, *Rom. precat.*, 160, E. Norden, *Antike Kunstprosa,* 156–158, F. Leo, *Geschichte der römische Literatur* (Zürich 1967) 38.

Cyllenes: Cyllene (Gr. Κυλλήνη [already mentioned at *Il.* 2.603]) is a mountain in Arcadia where Mercury is supposed to have been born; cf. Verg. *Aen.* 8.138–141: *vobis Mercurius pater est, quem candida Maia / Cyllenae gelido conceptum vertice fudit; / at Maiam, auditis si quicquam credimus, Atlas, / idem Atlas generat caeli que sidera tollit,* Ov. *Met.* 7.386, Stat. *Theb.* 9.846, Sil. 3.203. As an epithet of Hermes, it is already found in Homer; cf. *Od.* 24.1: Ἑρμῆς… Κυλλήνιος. Cf. also *h. Merc.* 304: Κυλλήνιος Ἑρμῆς, 318, [Hes.] *frg.* 276, S. *frg.* 314.258. Cf. J. B. Carter, *Epitheta,* 69, *ThlL onom.* 2.787.82–788.22.

In the case of Greek proper names in *-e* there is a clear preference for the genitive form *-es* from Ovid on. Virgil and Horace use the two terminations, *-es* and *-ae*, indistinctly. For *Cyllene* the genitive in *-es* is attested in Ov. *Fast.* 5.87, Sil. 3.203, Stat. *Theb.* 9.846. For the genitive in *-ae*, cf. Verg. *Aen.* 8.139 (*supra*).

caelique decus: a translation of ἄγαλμα or γάνος, frequent in the Greek hymn tradition; cf. E. Norden, *Agnosthos Theos*, 173, n. 1. The use of *decus* as an honorific epithet for persons or gods is attested from the early period and is characteristic of elevated poetry; cf. Plaut. *Asin.* 655: *custos erilis, decus popli*, Lucr. 3.30, Catull. 64.323, Verg. *Georg.* 2.40, Prop. 2.1.73, Hor. *Carm.* 1.1.2, 2.17.4, and cf. (with reference to Augustus) Ov. *Pont.* 2.8.25: *saecli decus... nostri* (*ThlL* 5.1.243.6–244.54). Cf. H. S. Versnel, *Mnemosyne* 27 (1974) 377–378. The expression *caeli decus* in encomiastic apposition is first found in Verg. *Aen.* 9.18: *Iri, decus caeli*; cf. also Hor. *Carm. saec.* 1–2: *Diana, / lucidum caeli decus*, Sen. *Oed.* 405: *lucidum caeli decus*, *Her. F.* 592: *O lucis almae rector et caeli decus* (*ThlL* 3.89.30–32, 5.1.243.6). Cf. Nisbet-Hubbard 364 *ad* Hor. *Carm.* 1.32.13.

facunde minister: the epithet is typical of Mercury, equivalent to the Greek epithet for Hermes, λόγιος. Mercury, like Hermes, is the god of eloquence; cf. Hor. *Carm.* 1.10.1 (with Nisbet-Hubbard 128): *Mercuri, facunde nepos Atlantis*, and cf. Porph. *a. l.*: *facundum... Mercurium dixit, quia orationis inventor est*, Apul. *Apol.* 43: *animo sollers et ore facundus.* He is called *minister*, ie, 'servant', because he is the herald of the gods and interpreter of divine will; cf. Bömer[2] 433 *ad* Ov. *Met.* 2.837, *ad v.* 10 *infra*. Cf. specifically H. Volkmann, "*Internuntius deorum.* Eine Münzlegende und ihre Deutung", *Gymnasium* 70 (1963) 137–141. Note the rhythmic interplay between ll. 1 and 9: *minister... / ... ministret*, each at the end of its hexameter. On the role of Mercury in Roman religion, cf. H. S. Versnel, "*Mercurius* amongst the *magni dei*", *Mnemosyne* 27 (1974) 144–151.

aurea cui torto virga dracone viret: description of the *caduceus*, a herald's staff with two interwoven serpents, an attribute of the Greek god Hermes, with whom Mercury became identified, a gift from the god Apollo which had the power of causing sleep in mortals; cf. *Il.* 24.343–344: ... ῥάβδον, τῇ τ' ἀνδρῶν ὄμματα θέλγει, ὧν ἐθέλει, τοὺς δ' αὖτε καὶ ὑπνώοντας ἐγείρει, *Od.* 5.47, Ov. *Met.* 11.307: *virgaque movente soporem*, Stat. *Theb.* 1.306–308: *virgam...*, *qua pellere dulces / aut suadere iterum somnos... / ... adsueverat.* Cf. Nisbet-Hubbard 133–134 *ad* Hor. *Carm.* 1.10.18, Pease 248 *ad* Verg. *Aen.* 4.242, *RE* 3.1.1170–1171 (Samter), Roscher 2.2.2805–2806 (Steuding), and for *aurea*, cf. Nisbet-Hubbard 134 *ad* Hor. *Carm.* 1.10.19, *ad* 7.23.2. The *caduceus* is frequently the distinctive feature of this god (cf. Ov. *Met.* 1.671–675), for whom Ovid coins the epithet *Caducifer*, 'bearer of the *caduceus*'; cf. Ov. *Met.* 2.708. *Draco* is first used to refer to an ornament made in imitation of a serpent in Prop. 4.8.3: *Lanuvium annosi vetus est tutela draconis*; cf. Val. Fl. 2.276, 3.190. As an attribute of Mercury, only here, with some late examples in Hygin. *Astr.* 2.7, p. 43, Macr. *Sat.* 1.19.16 (*ThlL* 5.1.2062.18).

ll. 3–6 Expression of good wishes for the god in return for the granting of the prayer; cf. 4.45.5–7: *sic te tua diligat arbor / gaudeat et certa viriginitate soror, / perpetuo sic flore mices,* 9.42.3–5: (*Apollo*) *doctae sic tibi serviant sorores / nec Delphis tua mentiatur ulli, / sic Palatia te colant amentque.* Cf. also 7.89.4. Cf. E. Pertsch, *De M. V. graec. Poet. Imit.*, 50, G. Appel, *Rom. precat.*, 152, H-Sz. 331, Grewing 157 *ad* 6.16.3.

lascivi... furti: ie, *furtivi amoris.* Mercury is famed for his tricks and his thieving; cf. *Il.* 24.24, *Od.* 19.395, *h.Merc.* 4, Hor. *Carm.* 1.10.7–8 (with Nisbet-Hubbard 130–131): *callidum quidquid placuit iocoso /condere furto.* The reference here is to his licentious sex life. *Furtum* is frequently attested for illicit love affairs from Catull. 68b.136 (with Fordyce 359): *rara verecundae furta feremus erae.* Cf. Serv. *Aen.* 10.91: *furtum est adulterium.* It is especially frequent among the elegists; cf. Prop. 2.23.22, 2.32.17, Ov. *Met.* 4.174 (*ThlL* 6.1.1649.68–1650.29, *OLD s. v.* 2b). Cf. R. Pichon, *Serm. amat.*,158, J. N. Adams, *LSV*, 167–168. Note the similar use of κλέμμα, *et similia*, especially frequent in the *Greek Anthology*; cf. 5.18.1–2 (Rufin.): Μᾶλλον τῶν σοβαρῶν τὰς δουλίδας ἐκλεγόμεσθα, / οἱ μὴ τοῖς σπαταλοῖς κλέμμασι τερπόμενοι, 12.21.1 (Strat.), 5.221.1 (Paul. Sil.), 5.219.1. In Martial, again with this sense in 1.34.2: *nec tua furta tegis,* 6.39.5 (with Grewing 278). For the phrase, cf. *AL* 429.1: *lusus lascivaque furta* (cf. *ThlL* 7.2.985.35).

non desit: litotes. The expression is typical of prose; cf. Cic. *ND* 1.76: *non deest hoc loco copia rationum.* In poetry it is especially frequent in Ovid; cf. *Met.* 7.271, *Ars* 2.629, *Rem.* 182 (*ThlL* 5.1.786.46–62).

sive... seu: establishing alternatives to cover all possibilities is a typical feature of invocations, especially in encomiastic contexts. It is especially frequent in listing the different dwelling places of the deity or the different names by which he might prefer to be addressed; cf. Stat. *Silv.* 4.4.67–68 (with Coleman 150) and cf. E. Norden, *Agnosthos Theos,* 144–147, G. Appel, *Rom. precat.*, 75–83. Here it is used to tell us about Mercury's love affairs. *Sive... seu* (Gr. εἴτε... εἴτε) is an unusual combination in the early period but one which becomes generalized in the classical (cf. Prop. 1.8.44: *sive dies seu nox venerit, illa mea est!*), although it is for the most part avoided by poets with the exception of Ovid, who uses it over thirty times, mainly in his *opera amatoria.* It introduces two opposing and mutually-exclusive hypotheses. The use of *sive* or *seu* is determined by personal taste. Cicero prefers *sive... sive,* Livy *sive... seu.* In Martial, the same combination is found in 6.94.2 (with Grewing 592): *sive foris seu cum cenat in urbe domi.* Generally, Martial prefers *sive... sive* (seven times), as opposed to *seu... seu* (five) and *seu... sive* (three). Cf. also *seu potius* in 4.64.25 and 7.72.6 (*OLD s. v.* 4a).

sive cupis Paphien seu Ganymede cales: chiastic arrangement. The two alternatives for sexual desire are offered: heterosexual or homosexual relationships, the latter of the paederastic variety. Reference to both sexes indistinctly is frequent; cf. Lucr. 4.1053–1054, Catull. 61.129–148, Hor. *Carm.* 4.1.29, Petron. 75, 127, Sen. *Nat.* 1.16.2, Mart. 11.45.2, Iuv. 1.28, 6.34. *Cupere,* ie, *diligere,* is attested in an amatory sense from the early period;

cf. Plaut. *Mil.* 1050: *quae te cupit,* Ov. *Am.* 1.8.32 (with McKeown 217), [Tib.] 3.6.60, Ov. *Met.* 3.353. In Martial, cf. 1.115.1, 7.18.3 (*ThlL* 4.1431.80, *OLD s. v.* 2). Cf. R. Pichon, *Serm. amat.*, 119. *Paphie* (Gr. ἡ Παφίη; cf. *AP* 5.31.5 [Antip. Thess.]) is an epithet of Venus, who, according to Hesiod (cf. *Th.* 193), having been born of the contact between the semen of Uranus and the foam of the sea, set foot first on Paphos (Cyprus). She had been worshipped there from early times; cf. *Od.* 8.362, Hes. *Th.* 193, E. *Ba.* 402. Cf. Verg. *Aen.* 1.415, Hor. *Carm.* 1.30.1, Ov. *Am.* 2.17.4, *Ars* 2.588, 3.181, *Met.* 10.297, Lucan. 8.458, Stat. *Silv.* 1.2.101, 1.2.159, 3.4.82 and 88. Cf. Bruchmann, *Epitheta*, 67, *RE* 18.3.961–963 (J. Schmidt). Here, she represents heterosexual, as opposed to homosexual, love. The use of *Venus* as a metonym for heterosexual love is habitual; cf. Varro *Rust.* 2.10.6, Lucr. 4.1235, Verg. *Georg.* 4.516, Hor. *Sat.* 1.4.113, [Tib.] 3.19.14, Prop. 4.7.19 (*OLD* 4; cf. R. Pichon, *Serm. amat.*, 290). Note the similar use of Ἀφροδίτη (cf. *Od.* 22.444, Pi. *O.* 6.35, *h. Ven.* 1.9, Men. *Mis.* A1–2, Alexis *frg.* 149.16, 219.15, 271.4, Opp. *H.* 1.499, 1.525, Nonn. *D.* 4.325–326) and Κύπρις (cf. [Phoc.] 189, E. *Ba.* 773, Ar. *Ec.* 722, Eub. *frg.* 67.8, Men. *Mon.* 159). Cf. Galán Vioque 271 *ad AP* 5.54.2 (Dioscorid.). The epithet *Paphie* for Venus is frequent. In Martial, it appears in 6.28.3 and 11.90.13. Cf. Verg. *Georg.* 2.64, Stat. *Silv.* 3.4.82. Cf. Roscher 3.1.1561–1565 (Eisele). For the use of *calere* in the amatory sense, cf. *ad* 7.32.12. With the object of desire in the ablative, cf. Hor. *Carm.* 1.4.19, Ov. *Am.* 3.6.83, [Tib.] 3.11.10 (*ThlL* 3.148.52–58). Ganymedes is Jupiter's *puer delicatus* and cup-bearer, abducted by the god because of his extreme beauty; cf. *ad* 7.50.4. Used to refer to homosexual sex, cf. in the same context 9.25.8: *ludere Mercurio cum Ganymede licet.* For Ganymedes as the *puer delicatus* par excellence, cf. 5.55, 8.46.5, and see G. Vorberg, *Glossarium*, 207.

ll. 5–6 A brief description of the god's ancestors, as in Horace's hymn to Mercury; cf. Hor. *Carm.* 1.10.1. Genealogy is an important element in hymnic literature; see examples of hymns with genealogical information relating to the gods addressed in Nisbet-Hubbard 128 *a. l.*

maternaeque... Idus: ie, *Maiae Idus,* the day of Mercury's birth; cf. 12.67.1: *Maiae Mercurium creastis Idus. Maia* is the mother of Mercury, who was born from her relationship with Jupiter. The reference is to the celebration of the Ides of May, which fell on the 15th -in the Roman calendar, the Ides were on the 15th of March, May, July and October, and the 13th of the remaining months of the year-, when a priest of Vulcan offered sacrifices to Maia, an obscure Italian deity and wife of Vulcan, who is often confused with the mother of Mercury; for evidence for this ritual, cf. *CIL* 9.421, 11.3592. For the celebration of these Ides, cf. Ov. *Fast.* 4.947, Mart. 12.67.1, Paul. Fest. p. 148: *Mais idibus mercatorum dies festus erat.* The use of the attributive adjective (*maternus*) instead of the noun in the genitive (*matris*), the normal prose construction, is a very frequent feature in poetry; cf. Catull. 101.9: *fraterno... fletu,* Verg. *Ecl.* 4.17: *patriis virtutibus,* Ov. *Am.* 1.13.32 (with McKeown 355): *materni... pectoris.* Cf. E. Löfstedt, *Syntactica,* 1.107–124, H-

Sz 66 § 55, Bömer[2] 234 *ad* Ov. *Met.* 1.779, J. B. Hofmann, *Latín familiar*, 238–239 § 146, *ad* 7.12.3.

sacris... frondibus: *frondes*, as often, is a metonym for *serta*, *corona*; cf. Verg. *Aen.* 2.248–249: *delubra deum... festa velamus fronde* (*ThlL* 6.1352.10, *OLD s. v.* 2c).

parca mole: the phrase is only found here, and is an oxymoron. The adjective may refer to size, with a meaning close to *parvus* (cf. Sil. 16.111, Mart. 2.40.6, 4.8.10 [*OLD s. v.* 3]), but it is more likely to be a unique use of *parcus* in reference not so much to volume ('small') as to weight ('light'); cf. *ThlL* 10.1.345.55. *Moles* denotes an object which weighs down heavily, ie, *onus*. In reference to the weight of the world on Atlas' shoulders, cf. Sen. *Her. F.* 71, Avien. *Arat.* 574, Claud. 21.146. It is first found with this meaning in Verg. *Aen.* 3.578–579 (*ThlL* 8.1345.14–41). The term is characteristic of solemn poetry; cf. Citroni 56 *ad* 1.12.7.

senior... avus: ie, Atlas, condemned to carry forever the weight of the heavens on his head; cf. *RE* 14.527–533 (Link.), Pease 1107–1108 *ad* Cic. *ND* 3.56. Cf. especially Hes. *Th.* 938, *h. Merc.* 1, *h. Hom.* 18.3, Alc. *frg.* 308, Ov. *Fast.* 5.663, Claud. 33.89. Atlas was the father of Maia, and therefore the grandfather of Mercury. For the genealogy of Mercury, cf. *h. Hom.* 18.3–5, E. *Io.* 1–4, Hor. *Carm.* 1.10.1: *Mercuri, facunde nepos Atlantis*, Ov. *Met.* 2.741.

ll. 7–8 A prayer for a happy life for the couple. For the custom of celebrating a wedding anniversary as if it were a ritual festival, cf. Ov. *Fast.* 6.710 and the conjecture by Skutsch (cf. *Jahrb. kl. Phil.* 147 [1893] 826; cf. P. White, *HSPh* 79 [1975] 281–283) at Stat. *Silv.* 2 *praef.* 24 (not accepted by Van Dam 61).

Norbana: a proper name only attested here; cf. Norbanus in 9.84.1 (with Henriksén[2] 112–113), a close friend of Martial's (cf. ll. 7–8: *o quotiens veterem non infitiatus amicum /dixisti*) and perhaps a relative of hers. Cf. B. W. Jones, *PP* 29 (1974) 189–191. It is a *gens* name originating from the ancient Latin town of Norba; cf. *RE* 16.1.925 (Phili).

cum coniuge Carpo: *coniux* refers to a male; cf. Plaut. *Amph.* 474-475: *Alcumenam Iuppiter / rediget antiquam coniugi in concordiam*, Cic. *Cael.* 78: *eadem mulier cum suo coniuge et fratre*, Catull. 61.31–32: *dominam... / coniugis cupidam novi* (*ThlL* 4.342.3–43).

Carpo: Carpo γ Schneidewin[2], Lindsay *et edd.* : caro β *Ital.* Friedländer. The reading of γ is the *lectio difficilior*, if taken as a proper name, as might be expected after the mention of the wife by her name. *Caro* in the β family can be taken either as a proper name or as a correction influenced by the frequency of the expression *coniunx carus* in the epigraphical sources and Ovid (cf. Ov. *Met.* 9.382, 11.440, *Trist.* 5.5.21). Cf. especially *CLE* 452.1: *par]um felix cum coniuge caro*, 317.2: *insons/ soluit vota sua laetus cum coniuge Cara*. Cf. also *CLE* 854.2: *floread sportis cara cum coniuge sacris*, Sen. *Tro.* 483. For *coniux cara*, cf. Verg. *Aen.* 4.91, [Tib.] 3.3.31, Ov. *Met.* 7.692 (with Bömer[2] 372) (*ThlL* 4.343.71–72). Carus as a proper name is widely attested in inscriptions, but only for slaves and freedmen before the imperial period;

cf. *ThlL Onom.* 2.218.62–84. Martial mentions a Carus in 12.25.5, Metius Carus, a notorious informant also referred to in Iuv. 1.36, Tac. *Agr.* 45, Plin. *Epist.* 1.5.3, 7.19.5, 7.27.14. As a name for a fictitious character, cf. 9.23.2, 9.24.5, 9.54.5, 10.77.1. Cf. I. Kajanto, *Cognomina*, 284. The name Carpus is also found, though it is used of a fictitious individual and cannot be related with the Carpus of the present epigram, in 6.39.19 (with Grewing 285): *Croti choraule vilicique sunt Carpi.* Cf. Petron. 36.6–8: *Trimalchio... 'Carpe' inquit. Processit statim scissor... Ingerebat nihilominus Trimalchio lentissima voce: 'Carpe, Carpe'. ... 'vides illum' inquit, 'qui obsonium carpit: Carpus vocatur, itaque quotienscumque dicit 'Carpe' eodem verbo et vocat et imperat'.* The name is widely attested in epigraphical sources; cf. *CIL* 6.143: *Carpus Aug. lib. Pallantianus* (*ThlL onom.* 2.208.23–68).

colat: ie, *celebret*; cf. Cic. *Fin.* 2.102, Mart. 8.38.12, 10.87.4. In poetry before Martial, it is attested in this sense only in Ovid; cf. *Pont.* 2.2.89–90: *hanc colet ante diem qua, quae decreta merenti, / venit honoratis laurea digna comis, Fast.* 1.87–88: *laeta dies... / a populo rerum digna potente coli*, 3.234. Cf. also Sen. *Ag.* 402, *Her. O.* 672. Later, once in Juvenal; cf. 3.173 (*ThlL* 3.1681.79–1682.10, *OLD s. v.* 6b).

primis... toris: enallage for *primum... toris. Torus* is a poetic term which, in the broad sense, can refer to any bed, but which often denotes the marriage bed in particular. This use is Ovidian; cf. Ov. *Met.* 1.318, 7.91, *Fast.* 3.484, *Pont.* 3.3.50 (*OLD s. v.* 5a). Cf. *ad* 7.58.6. Note the similar use of εὐνή (cf. the Homeric expression φιλότητι καὶ εὐνῇ in, for instance, *Od.* 5.126, 23.219, *h. Hom.* 32.14).

coiere: *coire* is often used as a synonym of *nubere* or *uxorem domum ducere* (cf. Gaius *Inst.* 1.59), but it is the euphemism par excellence for a sexual relationship without specifying the sexes participating (cf. *ThlL* 3.1418.7, *OLD s. v.* 2, J. N. Adams, *LSV*, 178–179, E. Montero Cartelle, *Latín erótico*, 125–127), that is, it can refer to a heterosexual relationship, as here, a homosexual one, or even one between animals (cf. Ov. *Met.* 4.377, *Fast.* 3.193, Colum. 6.27.3, Plin. *Nat.* 8.13). It is first found in a sexual sense in Lucr. 4.1055–1056: *unde feritur, eo tendit gestitque coire / et iacere umorem in corpus de corpore ductum* (J. N. Adams, *LSV*, 179, but cf. Plaut. *Most.* 326–327: *prius... / quam illi, ubi lectus est stratus, coimus*) and its use becomes extended in the Augustan period; cf. Ov. *Ars* 1.564: *coeunt sacro nupta deusque toro, Ars* 2.615, *Rem.* 33, *Met.* 3.386 (*ThlL* 3.1418.7–50). In Martial, only here with sexual connotations, albeit legitimate ones, that is, the consummation of marriage. It is a verbal periphrasis for *nubere.* It reappears in Martial in 9.71.2, where it refers to the peaceful cohabitation between a lion and a lamb. For the preponderance in poetry of the termination *-re* over the more prosaic *-erunt*, cf. *ad* 7.80.2.

ll. 9–10 The poet refers to himself, and to his composing poetry as an offering in honour of Mercury. He ends with an allusion to the emperor, identified, *ut saepe*, with Jupiter.

Hic... hic: the reiterative anaphora of demonstrative pronouns is characteristic of the *sermo ritualis*; cf. Hor. *Carm.* 1.21.13 (with Nisbet-Hubbard 259), [Tib.] 3.6.13, and cf. E. Norden, *Agnosthos Theos*, 163. In the same ritual context, *hic* referring to the altar, see *CLE* 4.2: *hic vovit*, Prop. 4.2.15–18: *hic... cerasos, hic... pruna cernis... insitor hic solvit... vota*, Hor. *Carm.* 1.19.13–15: *hic vivum mihi caespitem, hic / verbenas, pueri, ponite turaque / bimi cum patera meri.*

pius antistes sophiae: *pius antistes* has traditionally been taken as referring to the *felix coniux* himself, Carus or Carpus, depending on the reading adopted, who offers his gifts to the goddess Wisdom (*Sophia*) personified. If this is the meaning, it is preferable to preserve the interplay between the desiderative subjunctives and read with Shackleton Bailey *ministret... / ... vocet.* However, it is possible that Martial is alluding to himself, taking advantage of the opportunity afforded him by the invocation to Mercury on the occasion of the anniversary of Norbana and Carpus to play with, on the one hand, the servile attitude of the messenger of the gods towards their father, Jupiter, and, on the other, his own attitude towards Domitian, the earthly god (cf. 7.60). Martial would thus be presenting himself in the imaginary persona of a priest offering his gifts -his epigrams- to Mercury, invoking him also with incense. Martial would then be playing with the Pindaric concept of poetic σοφία, according to which the poet has the benefits of privileged information, as well as the capacity to transmit this knowledge, and thus becomes a teacher of the people (cf. A. L. Spisak, *TAPhA* 124 [1994] 291, F. Cupaiuolo, *Tra poesia e poetica: su alcuni aspetti culturali della poesia latina nell'età augustea* [Napoli 1981] 165–167, G. Williams, *Tradition*, 47–49). For the poet as *antistes*, cf. Prop. 3.17.37–40 (with Fedeli[3] 536–537): *ante fores templi crater⟨e⟩ antistes et auro / libatum fundens in tua sacra merum, / haec ego non humili referam memoranda cothurno, / qualis Pindarico spiritus ore tonat.* Fedeli concludes: 'E' evidente, secondo me, che nel concludere la descrizione del templo immaginario in onore de Dionisio Properzio ha voluto rapresentare se stesso funzione di poeta sacerdos (...)' (537). Cf. also Hor. *Carm.* 3.1.3, Prop. 3.1.3 (with Fedeli[3] 49). Cf. Mart. 10.92.17 (on Martial): *absens sacerdos.* It is a metaphor with a long tradition, found as early as Hes. *Th.* 100. Cf. Hor. *Carm.* 1.1.35, 3.1.3, Prop. 3.1.3, Ov. *Am.* 3.8.23, *Trist.* 3.2.3, Verg. *Georg.* 3.10–11. Cf. Nisbet-Hubbard 349 *ad* Hor. *Carm.* 1.31.2. The poet consecrated to the Muses is also *pius* and *castus* (cf. W. Kroll, *Studien*, 30–31) and from early Greek times poets were considered σόφοι (cf. Sol. *frg.* 1.51–52, Pi. *O.* 9.28–29). On the use of *antistes*, cf. *ThlL* 2.185.22–32. It is not attested before Cicero. In poetry, it is found once in Propertius, three times in Ovid and once in Lucan. It is attested in ritual contexts in reference to the person carrying out the sacrifice in his capacity as priest; cf. Ov. *Pont.* 4.8.25: *sui... antistitis* (cf. *ThlL* 2.185.5–22), and it is found in this sense in the Christian authors (cf. *ThlL* 2.185.32–70). Here it is used in an extended sense; cf. Cic. *Ver.* 2.4.111: *ut mihi non cives... sed omnes sacerdotes... accolae et antistites Cereris videantur, de Orat.* 1.202: *eius artis antistes*, Ov. *Trist.* 3.14.1: *cultor et antistes doctorum sancte virorum* (*ThlL* 2.185.70–186.8).

sophiae: rarely-used adaptation from the Greek (cf. Cic. *Off.* 1.153: *illa sapientia, quam σοφίαν Graeci vocant*), equivalent to *sapientia*; cf. Sen. *Epist.* 89.7: *Sapientia est quam Graeci σοφίαν vocant. Hoc verbo Romani quoque utebantur, sicut philosophia nunc quoque utuntur; quod et togatae tibi antiquae probabunt et inscriptus Dosenni monumento titulus: hospes resiste et sophian Dosenni lege.* The corresponding Latin genitive, *sapientiae*, is difficult to adapt to the Latin hexameter (cf. G. Schneider, *De M. Valerii Martialis epigrammatis sepulcralibus et dedicatoriis* [Diss. Vratislaviae 1909] 53). Cf. *CIL* 6.17106. The reference is to wisdom as the ability of the poet to compose verses. Σοφία and σοφός are first found in a literary sense in the Greek elegists and lyric poets; cf. Sol. *frg.* 1.52, Thgn. 19, 790, 942, 995, Ibyc. *frg.* 282.23. For *sophia* in reference to poetry, cf. Pi. *O.* 1.187, X. *An.* 1.2.8. For the poet's relationship with *Sophia*, cf. *Ciris* 1–4: *Etsi me... Cecropius... hortulus... florentis viridi Sophiae complectitur umbra*, and especially l. 15: *si mihi iam summas Sapientia panderet arces.* Cf. also *Ciris* 40: *aeterno ut Sophiae coniunctum carmine nomen.* The term is rarely found in Latin; cf. Afran. *Com.* 299 (in Gell. 13.8.3), Enn. *Ann.* 211 (with Skutsch 378): *sophiam, sapientia quae perhibetur.* As a synonym of *sapientia* outside Martial, and with no reference to its being a Greek loanword, only in *Ciris* 4 (with Lyne 97), 40. Cf. T. O. A. M. Lyne, "The Dating of the *Ciris*", *CQ* 21 (1971) 251. It is also found in the late and Christian authors; cf. Lact. *Inst.* 3.16.10, Prud. *c. Symm.* 1.34. In Martial, cf. 1.111.1 (with Citroni 342), and 7.32.4. Shackleton Bailey in his Loeb edition regards it as personified and writes it with a capital, as does Lyne 97 *ad Ciris* 4, 40. It is already found personified in Greece; cf. *RE* 3a.1.1026.7 (Leisegang).

sua dona: ie, *dona sibi* (= *Martiali*) *convenientia* = *epigrammata.* He refers to his own work as a gift or offering to the god; cf. Ov. *Pont.* 4.5.45 (with Helzle 134). Cf. Stat. *Silv.* 1.4.31–32: *si Cereri sua dona... / reddimus.* See especially Mart. 10.87.19–20: *si mittit sua quisque, quid poetam / missurum tibi, Restitute, credis?* The possessive adjective *suus* has a sense close to 'his own' here; cf. Verg. *Aen.* 3.469: *sunt et sua dona parenti*, 5.54: *struerem... suis altaria donis*, Manil. 4.109: *suis fraudare in praemia donis*, Ov. *Fast.* 5.425: *exstincto cineri sua dona ferebant.* Cf. Bömer^2 93 *ad* Ov. *Met.* 12.245–246.

ministrat: we prefer the indicative, the reading of β (and also *V*), to the subjunctive *ministret* (*XACG* Shackleton Bailey). In the following line, *vocat* is the unanimous reading of the manuscript tradition (vocet *ed. Romana*, corrector of *Q*, Shackleton Bailey). *Ministrare* in ritual contexts to express the action of carrying out the sacrifice is attested from Plautus on (cf. *Amph.* 983: *ut ministres mihi, mihi cum sacruficem*). With the accusative indicating the object or victim offered in sacrifice, it is found before Martial only in Prop. 4.6.4: *Cyrenaeas urna ministret aquas* (*ThlL* 8.1017.66).

fidus: ie, *fidei constans.* It is generally constructed with the dative; cf. Ov. *Ib.* 358: *nec nisi per crimen sit tibi fida soror.* To express a relationship of fidelity between men and gods (though cf. *infra*), cf. Stat. *Theb.* 6.372: *fidissima Phoebi (-o alii) / nomina.* For the use of this adjective, which is poetic in tone and characteristic of the higher genres, cf. *ad* 7.2.2.

et ipse Iovi: for the line-ending, cf. Prop. 2.16.54: *deceptus quoniam flevit et ipse deus* (=Jupiter). Martial plays with the reference to Mercury as faithful servant of Jupiter to express his own steadfast loyalty to the earthly Jupiter, Domitian. Here, as often, *Iuppiter = Domitianus*; cf. F. Sauter, *Kaiserkult*, 54–78, K. Scott, *Imperial Cult*, 133–140. See especially 8.15.2, where he directly calls Domitian *Iouem.* Cf. Stat. *Silv.* 1.6.27: *nostri Iovis*, 3.4.18: *Iuppiter Ausonius* (= *Domitianus*). Hermes (= Mercury) is already described as a faithful servant of Jupiter in *Od.* 5.43, *Il.* 24.333; cf. also A. *Pr.* 941: τὸν Διὸς τρόχιν, Ov. *Met.* 2.837: *fide minister*, Stat. *Theb.* 1.292, Sil. 13.630, *CLE* 1528 B 5: *Iovis nuntius et precum minister. Et* with an accumulative force, a rare usage in the early and classical periods, except when followed by an adversative conjunction or a pronoun, as in this *locus.* In the postclassical period, its use in this sense becomes generalized; cf. K-St 2.2.3 § 151, H-Sz 483 § 256, Ernout-Thomas 440 § 424, Bassols 2.92 § 91.

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Martial criticizes an old woman who, in spite of her age, still wants to enjoy sex without paying for it. It is a commonplace that love is no suitable activity for old age; cf. Tib. 1.1.71–72: *iam subrepet iners aetas, nec amare decebit, / dicere nec cano blanditias capite,* Ov. *Ars* 3.59–60: *Venturae memores iam nunc estote senectae: / sic nullum vobis tempus abibit iners.*

The figure of the licentious old woman is the butt of jests in the lesser genres; cf. Arch. *Epod.* 8, Plaut. *Merc.* 291–310, 982, 992, Prop. 3.24, Hor. *Epod.* 8, 12, *Carm.* 1.25, 4.13, *Priap.* 12, 57, Mart. 3.32, 11.29, 11.62. It is also a frequent theme in the *Greek Anthology*; cf. 11.73 (Nicarch.), 5.114 (Maec.), 11.65 (Parmen.), 11.66 (Antiphil.), 11.67 (Myrin.), 11.68 (Lucill.), 11.69 (Lucill.), 11.70 (Leon.), 11.71 (Nicarch.), 11.74 (Nicarch.), 11.256 (Lucill.), 11.297, 11.298, 11.327 (Antip. Thess.), 11.417 (cf. M. G. Albiani, "La poesia ellenistica ed epigrammatica", in U. Mattioli, ed., *Senectus* [Bologna 1999] 1.277–359). On this subject, cf. K. Siems, *Aischrologia. Das Sexuell-Hässliche im antiken Epigramm* (Diss. Göttingen 1974) 115–120, W. Suder, "Old Age and Eros in the Early Roman Empire. Some Opinions", C. Deroux, ed., *Studies in Latin Literature and Roman History* (Bruxelles 1992) 6.228–236, and more recently a useful summary in M. Bonvicini, "L' epigramma latino: Marziale", in U. Mattioli, ed., *Senectus* (Bologna 1999) 2.113–136.

For the structure, cf. 3.34, 8.20: the hexameter introduces the situation, which is resolved with a paradox in the second hemistich of the pentameter; cf. E. Siedschlag, *Form von Martials Epigrammen,* 82.

On the same subject, see 3.90:

Vult, non vult dare Galla mihi, nec dicere possum,
quod vult et non vult, quid sibi Galla velit.

Bibliography: *Index Expurgatorius,* 55, U. Joepgen, *Wortspiele,* 112, A. Richlin, *Garden of Priapus,* 109–116, *Arethusa* 17 (1984) 70. For criticism of the libidinous old woman, cf. V. Grassmann, *Epoden,* 176 *s. v. 'Vetula-Skoptik',* cf. especially 26, J. Henderson, "Older Women in Attic Comedy", *TAPhA* 117 (1987) 105–129, M. Suárez Martínez, "Horacio y las viejas libidinosas", *EClás* 105 (1994) 49–62, H. G. Oeri, *Der Typ der komischen Alten in der griechischen Komöedie, seine Nachwirkungen und seine Herkunft* (Diss. Basel 1948). See also W. Süß, *De personarum antiquae comoediae atticae usu* (Diss. Gießen 1905) 121, K. Siems, *Aischrologia: das Sexuellkungen und seine Herkunft* (Göttingen 1974) 99, K. Prinz, *M. und griechische Epigr.,* 66, F. J. Brecht, *Spottepigramm,* 65, M. Bonvicini, "L' epigramma latino: Marziale", in U. Mattioli, ed., *Senectus* (Bologna 1999) 2.113–136.

ll. 1–2 Decrepit old women who still had an appetite for sex could simply satisfy their urges by paying their lovers. It is a commonplace that, when it came to enjoying sex, the money offered to potential lovers rejuvenated

libidinous old women (cf. Ov. *Ars* 1.454, *Priap.* 57.8 [a debated line; cf. Maggi 62], Mart. 11.29 [with Kay 134], 11.62, Iuv. 1.35–41), and at the same time it is not unusual for opportunists to offer themselves to rich women for money; cf. 11.29. Cf. A. Richlin, *Garden of Priapus*, 259, H. Herter, *JbAC* 2 (1960) 70. For criticism of the idea of 'something for nothing', see, for example, Sall. *Hist.* 1.77.9: *nam ubi malos praemia secuntur, haud facile quisquam gratuito bonus est.*

gratis: very frequent in comedy (in the unsyncopated form, *gratiis*) and prose, but rare in poetry (three examples in Ovid, one in Phaedrus, one in Lucan and sixteen in Martial). Cf. *ThlL* 6.2.2237.65–2239.80.

anusque: ie, *senex.* The noun functions as an adjective; cf. Plaut. *Aul.* 807, Prop. 2.32.6 (*v. l.*) (*ThlL* 2.200.1524). Cf. Citroni 125 *ad* 1.39.2, H-Sz 157–158 § 92. The term is rare in classical prose and elevated poetry. Only Ovid uses it frequently, with forty-two examples.

perridicula: attested from Cicero; cf. *de Orat.* 2.78 (cf. also *perridicule* in Cic. *de Orat* 2.238, *Ver.* 2.2.18). Cf. Val. Max. 9.12.8. Compounds of the intensifying *per* + adjective, as here, or adverb (cf. *persaepe* [cf. V. Grassmann, *Epoden*, 132–133]) are not frequent in poetry. Martial only has three examples; cf. 1.76.10 (with Citroni 244): *perinanis*, 3.63.14: *pertricosus* (both coinings of his), although the other silver-age poets use them regularly. Among the Augustans they are found almost exclusively in the lesser genres, especially in the satires and epistles of Horace; cf. *perfacilis* (*Sat.* 1.5.88), *persaepe* (*Sat.* 1.2.82, 1.3.10, *Ars* 349), *perlucidus* (*Carm.* 1.18.16). Lucretius, in contrast, has a significant number of examples. In prose, they are frequent in Cicero, while Tacitus uses them only occasionally, and then only in the *Annals*; cf. B. Axelson, *Unpoetische W.*, 37, F. Bömer, "B. Axelson: *Unpoetische Wörter. Ein Beitrag zur Kenntnis...* ", *Gnomon* 23 (1951) 165, J. André, "Les adjectives et adverbes à valeur intensive en *per-* et *prae-*", *REL* 29 (1951) 121–154, H-Sz 164 § 97. The intensive use of the prefix *per-* is also a feature of the *sermo familiaris*; cf. Landgraf 54 *ad* Cic. *S. Rosc.* 20 (*perfacile*), L. Laurand, *Études sur le style des discours de Ciceron* (Amsterdam 1965) (= Paris 1936–38[4]) 271–277.

vis dare nec dare vis: chiastic anadiplosis occupying in perfect symmetry the second hemistich of the pentameter (cf. H. Lausberg, *Elementos*, 125 § 250). A paradoxical ending, similar to 4.71.6, 8.20.2, 11.61.14, 11.99.8. The wit of the epigram lies in the play on the ambiguity of the verb *dare*: firstly, with connotations of sexual exchange (cf. *ad* 7.30.1): 'you want to give yourself', a euphemism semantically equivalent to the opening of the epigram: *vis futui*; secondly, with the meaning of *pecuniam dare, solvere*, as opposed to *gratis.* In this latter sense, *dare* is the usual term in comedy to denote payment for favours received (cf. N. E. Zagagi, "Amatory Gifts and Payments: A note on *munus, donum, data* in Plautus", *Glotta* 60 [1987] 132). The same play on meaning can be found in 3.90.1 (cited *supra*). For other examples of play on the ambiguity of a term, cf. 1.67. For a monosyllable at the end of the pentameter, cf. *ad* 7.10.12.

Martial censures an arrogant individual who boasts about being held in high social regard. Once again, the poet presents himself as *castigator morum*, criticizing the vices of others (cf. *ad* 7.10). On this role, cf. E. O'Connor, "Martial the Moral Jester", in F. Grewing, *Totus notus in orbe*, 187–204.

The poem is divided into two parts: (1) ll. 1–5 Introduction of the situation, with warning. (2) l. 6 Gnomic *conclusio* with asyndeton. This is a development of the typical *quod – non – sed* structure, with *variatio* in the last two elements; cf. E. Siedschlag, *Form von Martials Epigrammen*, 66.

Martial addresses Philomusus, a fictitious character with a name of Greek origin (Φιλόμουσος) and common in slaves (frequent in the *index nominum* of *CIL* 6; cf. J. Baumgart, *Die römische Sklavennamen* [Diss. Breslau 1936] 17). In Martial, it also appears in 3.10, 9.35 and 11.63.

Bibliography: P. Saggese, *Maia* 46 (1994) 54–55.

ll. 1–5 Introduction of the situation with warning.

Quod: Martial begins forty-one epigrams abruptly with *quod*, often with a desiderative function (cf. 1.8.1 [with Citroni 45]), on other occasions, as here, in order to introduce the subject of the epigram immediately.

diripiunt: the meaning of 'dispute', 'contend for someone' is a silver Latin colloquialism, found only here in Martial; cf. Sen. *Dial.* 10.7.8, Iuv. 6.404, Stat. *Silv.* 2.2.134, 5.3.131, *Theb.* 5.722 (*OLD s. v.* 2b, *ThlL* 5.1.1261.46). Cf. R. E. Colton, *Juvenal's Use*, 251.

potentiores: comparative for positive grade for metrical reasons; cf. Catull. 3.2 (with Kroll 6): *hominum venustiorum*, 12.3. Cf. H-Sz 169 § 100. In the same metrical position in Stat. *Silv.* 2.7.109.

per convivia... theatra: the same combination in 8.79.4. Cf. Ov. *Pont.* 2.4.19–20: *Nos fora viderunt pariter, nos porticus omnis, / nos via, nos iunctis curva theatra locis*, 1.8.35–36: *nunc fora, nunc aedes, nunc marmore tecta theatra, / nunc subit aequata porticus omnis humo.* Ovid mentions these three places, among others, as ideal for making contact with other people, in his case in search of a lover; cf. *Ars* 1.67–78, 1.89–134, 1.229–252. See also Iuv. 11.3–5: *omnis / convictus, thermae, stationes, omne theatrum / de Rutilo.*

porticus: Roman version of the Greek στοά. Like the latter, it was a covered walk with colonnades. These places were either rectangular with gardens or a temple in the centre, or else ran parallel to the street. As a place for a date, cf. Ov. *Am.* 2.2.4, *Ars* 1.72, 1.492, *Rem.* 627. See also Mart. 7.97.12. On the porticos of the Urbs, cf. L. Richardson, *Dictionary*, 310–311, J. Guillén, *Urbs Roma*, 1.32.

ita: prose-style particle, avoided by the poets especially from the Augustan period onwards; cf. D. O. Ross, *Style*, 72–74, B. Axelson, *Unpoetische W.*,

121–122, *ThlL* 7.2.518.50–72. In Martial it is attested twice in poetry (cf. 11.102.3 [Cf. also 8 *praef.* 12, 12 *praef.* 26]).

incidisti: in the figurative sense of 'happen upon'; cf. Cic. *Att.* 15.29.1: *ad M. Aelium nul⟨l⟩us tu quidem domum, sed sicubi inciderit,* Sen. *Epist.* 7.9: *aliquis fortasse, unus aut alter, incidet,* Val. Fl. 7.402–404: ... *occurrunt... umbrae, / haud secus... / inciderant ambo attoniti iuxtaque subibant* (*ThlL* 7.1.904.21–38).

gestari iuvat et iuvat lavari: chiastic anadiplosis (cf. H. Lausberg, *Elementos,* 125 § 250): infinitive + *iuvat* + *iuvat* + infinitive. We choose to punctuate with a comma after *lavari* and semi-colon after *placere,* before the gnomic *conclusio* (cf. 7.73.6), delaying the punch until the very end. *Gestare* refers to the practice of *gestatio,* one of the entertainments of the wealthy; cf. 1.12.8, 1.82.5, 12.17.3, Iuv. 3.240, 6.350–351, 7.179. Here *gestare* has the sense of *vehi.* In Martial, cf. 1.12.8 (with Citroni 56), 1.82.5, 4.52.1, and 12.17.3. Cf. Iuv. 7.179, Plin. *Epist.* 9.36.5. Its use becomes generalized in the silver age, but for an earlier example, cf. Hor. *Sat.* 2.3.214 (*ThlL* 6.2.1968.30–66). *Iuvare* with the infinitive is a poetic construction attested from Lucretius on (1.927, 4.2, 4.3); cf. K-St 2.1.669 § 124, H-Sz 348 § 191.

nolito... placere: imperative of *nolo* + infinitive indicating prohibition. It is attested from Plautus (twenty examples) and Terence (six). It is a very common structure in prose, but rare in poetry (cf. Citroni 85 *ad* 1.24.4). It is not found in Virgil, Persius, Valerius Flaccus, the *Odes* of Horace, Lucan, the tragedies of Seneca or in Silius. Cf. Catullus (five times), Lucretius (once), Ovid (once [*Met.*]), Statius (once), Propertius (twice), Horace (three occurrences), Phaedrus (five) and Martial (twelve). Cf. B. Axelson, *Unpoetische W.,* 135, F. Thomas, *Recherches sur le subjonctif latin* (Paris 1938) 135, *ad* 7.68.2.

tibi placere: 'to think highly of oneself', normally pejorative, ie, 'to be proud', 'to be pleased with oneself'; cf. 1.72.6, 5.57.1, 4.59.5, Cic. *de Orat.* 2.15, Ov. *Medic.* 31, Sen. *Epist.* 88.37, Iuv. 10.42 (*OLD s. v.* 1c).

l. 6 Gnomic conclusion, with adversative asyndeton. It is a feature of the *sermo familiaris*; cf. J. B. Hofmann, *Latín familiar,* 169 § 104, J. K. Schönberger, "Zur Sprache der Priapeen", *Glotta* 28 (1940) 92.

delectas: frequent in the lesser genres but not found in Lucretius, Virgil, Tibullus, Lucan, Valerius Flaccus or Silius, and with just one occurrence in Propertius (cf. 4.5.41) and Seneca (cf. *Her. F.* 405). Cf. B. Axelson, *Unpoetische W.,* 106. For its use with absolute force, cf. Cic. *Fin.* 1.6: *Theophrastus mediocriterne delectat... ?* (*ThlL* 5.1.30–45).

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Martial censures a member of his literary circle for wanting to do business with his works. The reference is therefore to illegal trading in his books. Martial often defends himself against those who have attempted to plagiarize his work (see, for instance, the group of poems against Fidentinus in the first book [1.29, 1.38, 1.53, 1.72]; cf. Citroni 96–97 *ad* 1.29), or recite it or pass it off as their own (cf. 1.66, 2.20, 10.102, 12.47[46]).

According to Martial, the addressee of this epigram, Tucca, wanted to make a profit by trading with his work. On the same subject, see 12.47(46), where he makes fun of two poets who do business with their compositions (cf. U. Joepgen, *Wortspiele*, 71–72), 2.20: *Carmina Paulus emit, recita sua carmina Paulus. / Nam quod emas possis iure vocare tuum*; and 4.72, where another reader asks Martial to make him a gift of his poems, which he refuses to do without giving a reason.

The structure is typical of skommastic epigrams with *aprosdóketon*: in the first line the topic is presented, in the second a refusal is expressed, and the epigram ends with an explanatory clause (cf. *nam*) which gives it a final twist.

Tucca is a rare *cognomen* of Etruscan origin which Martial uses with relative frequency; again in epigrams on a literary theme, cf. 6.65 and 2.94. Cf. Kay 219 *ad* 11.70, I. Kajanto, *Cognomina*, 106.

l. 1 The poet indirectly echoes a request that has been made of him. For the same formulation, cf. 4.72.1: *Exigis, ut donem nostros tibi, Quinte, libellos.*

Exigis: the verb has the extended sense of 'call for', 'demand something of someone'; cf. *ThlL* 5.2.1460.83–1461.36, *OLD s. v.* 9b. Here with an attenuated meaning close to *rogare*; cf. Sen. *Dial.* 3.1.1: *exegisti a me, Novate, ut scriberem*, Mart. 4.72.1. The construction of *exigere* with final *ut* is attested from Ovid; cf. *Rem.* 333, *Trist.* 5.1.51. Cf. K-St 2.2.217 § 184.

nostros donem... libellos: for the use of the cultivated verb *donare* for the donation of books, cf. Cic. *Att.* 1.20.7: *libros... donavit*, [Tib.] 3.1.17: *donate libellum*, Stat. *Silv.* 4.9.23, Mart. 4.72.1, 5.73.1 (*ThlL* 5.1.2005.77–83). *Libellus* here alludes to the pre-publication distribution of his poems in the form of offprints, which must have been exchanged freely between friends and acquaintances in literary circles, as a token of friendship and mutual recognition; cf. P. White, *JRS* 64 (1974) 40–61, D. P. Fowler, *Ramus* 24 (1995) 31–58, P. White, *EMC* 15 (1996) 397–412.

l. 2 A categorical response to the request.

vendere: ie, 'sell them as if they were by him, pass them off as his own'. See a different attitude on the part of Pompeius Auctus in 7.51.10.

In this epigram, one of a number dealing with the exchanging of gifts between friends (cf. *ad* 7.53), Martial makes fun of the etiquette which demanded that gifts of the same category as those received should be given in return; cf. Cic. *Off.* 1.48: *nam cum duo genera liberalitatis sint, unum dandi beneficii, alterum reddendi, demus necne in nostra potestate est, non reddere viro bono non licet, modo id facere possit sine iniuria.* Cf. Kay 283 *ad* 11.105.

Martial satirizes a ridiculous situation in which a guest, in repayment for a modest dinner, quite inappropriately sends exquisite delicacies. Against all the intentions of the donor, who simply wishes to show off his wealth and good taste, the only thing made obvious is his lack of common sense. At the same time, his foolishness becomes quite patent, as he is ruined to no avail. For Martial's views against luxury and the vain ostentation of the rich, cf. *ad* 7.48.

The poem is structured in two parts: (1) ll. 1–2 Description of the modest dinner offered by Martial. (2) ll. 3–4 The dinner is repaid in gifts out of all proportion, with closing *sententia.*

The poet addresses a certain Papylus (Gr. Παπύλος), the name of an unidentifiable character. Wherever this name is used by Martial, there are divergent readings; cf. 4.48, 6.36 (with Grewing 260), 7.94. Cf. especially H. P. Obermayer, *Martial und der Diskurs,* 175–176. The reading of β: Pamphile, is a *lectio facilior,* this being a typical name in the comedies of Terence and also the name of several historical characters; cf. Cic. *ND* 1.72, *de Orat.* 3.81, Plin. *Nat.* 35.75.

ll. 1–2

Saxetani... coda lacerti: typical component of a humble dinner; cf. 12.19.1, Iuv. 14.130–132 (on a rich man who eats poorly), Stat. *Silv.* 4.9.13. Cf. J. André, *L' alimentation,* 36–37. For *coda* in reference to fish tails, cf. Plin. *Nat.* 9.48, 9.158. *Lacertus,* equivalent to the Greek σαύρα or κόλιας, denotes different types of fish. Here it is the common European carp. This fish is also mentioned in Ath. 3.121a: ὁ κόλιας... Σπανὸς ὁ Σαξιτανὸς λεγόμενος. It is a fish of poor quality and regarded as a cheap meal; cf. Iuv. 14.131, Mart. 11.27.3. Frequent in Martial; cf. 5.12.3, 11.27.3, 11.52.7 and 12.19.1. Cf. also Stat. *Silv.* 4.9.13 (with Coleman 228): *Byzantiacos... lacertos,* Iuv. 14.131 (with Courtney 574). It is also found in the feminine (cf. Cic. *Att.* 2.6.1), and even the neuter (cf. Acc. *Trag.* 222), but the masculine is the predominant gender; cf. Cels. 2.18.7, Colum. 8.17.12, Plin. *Nat.* 32.146, Stat. *Silv.* 4.9.13 (*ThlL* 4.2.829.6). Cf. D'Arcy W. Thompson, *Glossary of Greek Fishes* (Hildesheim 1947) 12, J. André, *L' alimentation,* 99–101, *RE* 2a.308 (Keune), *RE* 12.329–331 (Gossen). *Saxitanus* is the reading of the mss.

Formally, it is a *gentilicium* of *Saxetum*, derived from *saxum*, just as *Pinetum*, for example, is derived from *pinum*. It is a toponym which is unattested except in the form *Saxetanus*; cf. *Itin. Anton. Aug.* 405.3, in reference to a route in southern Baetica running through mountains and valleys towards the Mediterranean coast. It may be preferable to correct the unanimous reading of the mss. to *Sexitanus*; cf., in connection with a type of fish, Plin. *Nat.* 32.146: *colias sive Parianus sive Sexitanus a patria Baetica, lacertorum minimi.* It is a *gentilicium* of the coastal town of *Sexi* in Baetica, present-day Almuñécar. Cf. *RE* 2a.308–309 (Keune).

ponatur: in the sense of 'to serve', 'set on the table'; cf. 1.43.2, 1.44.4. In everyday speech it was replacing the original *apponere* in this sense, with examples already to be found in the satires of Horace, Ovid, Petronius, Persius (cf. 5.3, 6.23) and Juvenal. See, for example, Hor. *Sat.* 2.2.23, 2.4.14 and *Ars* 422. It is very frequent in Martial; cf. 1.43.2, 1.44.4, 3.45.5, 4.69.1, 6.94.1, 7.79.4, 13.41.2, 13.52.1, 13.124.1.

conchis: a coining of Martial's with no Greek parallels; cf. E. Stephani, *De M. verborum novatore*, 14, R. E. Colton, *CJ* 67 (1971) 55–57. Cf. also *ludia* (5.24.10), *minutal* (11.31.11), *sandapila* (2.81.2) and *vardaicus* (4.4.5). J. André (cf. *L'alimentation*, 35–36) connects *conchis* with κόγχος, 'lentils'. It is attested three times in Martial (cf. 5.39.10 [with Howell[2] 126], and 13.7.1). Cf. Iuv. 14.131; Aur. *Fro.* 1.182 (69N): *panis tantulum cum conchi.* It was a kind of bean purée, called indistinctly *concha* (cf. Scrib. Larg. 233), *conchis* (cf. Iuv. 3.293, 14.131, Mart. 5.39.10, 13.7.1) or *conc(h)ic(u)la.* Apicius has handed down the recipe (cf. 5.4.1). It was a food eaten by poor people (cf. Ath. 4.159–160, Mart. 5.39.10, 13.7.1, Iuv. 3.293, 14.131, and see J. André, *L' alimentation*, 36–37, especially n. 285, 36 [with discussion of the etymology]). Beans were one of the staples of the Roman diet. Different varieties are known (cf. J. André, *L' alimentation*, 35). Formally, it is a collective singular; cf. K-St 2.1.68 § 19.

inuncta: perfect participle of the verb *inunguere*, a technical term from medical language denoting the action of applying poultices or medicaments to parts of the human body affected by an ailment, especially the eyes; cf. Cato *Agr.* 157, Varro *Ling.* 6.82, Hor. *Sat.* 1.3.25 (*ThlL* 7.2.250.60). This is the only example of the verb used in reference to food; cf. *ThlL* 7.2.252.24. See a similar use of the adjective *lippus*, also a medical term, applied to food in 7.20.12. In reference to inanimate beings outside the medical context, it is found only here and in late examples (cf. *Schol. ad* Iuv. 7.23: *paginae inunctae* [*ThlL* 7.2.252.25]). Here it denotes a positive feature, as is explained by the explanatory parenthesis *bene si cenas*, with the meaning of 'besmeared in oil', that is, 'dressed'. The Romans had a high regard for food dressed in oil in view of its high nutritional content (cf. *RE* 17.2.2460–2461 [A. S. Pease]), so much so that the substantivized participle *unctum* is used as a synonym for a culinary delicacy; cf. Hor. *Ars* 422, *Epist.* 1.15.44, Mart. 5.44.7, Petron. 43.4. Cf. also Hor. *Sat.* 2.6.64, Pers. 6.68. In addition to interpreting it as a technical term which takes on a specific and

exclusive sense in everyday language, it can also be taken as a coining of Martial's based on the privative prefix *in-* plus *unctus*, the past participle of *unguere*, following the pattern of other compound adjectives of the same type, for example, *inoptatus* (cf. Sen. *Contr. exc.* 8.6), *inoratus* (cf. Enn. *Scaen.* 13, Cic. *S. Rosc.* 26), *inurbanus*, *inusitatus*. *Unctus* as an adjective applied to foods alludes to the use of an oil-based dressing; cf. Hor. *Sat.* 2.6.64: *uncta satis pingui ponentur holuscula lardo?* Following this interpretation, what is underlined is the contrast between the frugal meal Martial offers his guest, consisting of a humble fish and, at most *-bene si cenas-*, a side dish of beans without oil, and the banquet which is offered to him in return by the reckless Papylus. Undressed foods are considered humble; cf. Pers. 6.16: *aut cenare sine uncto* (for a modest dinner), 6.20 (with Kißel 793): *holus siccum*, Stat. *Silv.* 4.9.29: *non enlychnia sicca.* See the metaphorical comparison between *siccus* and *unctus* in Hor. *Epist.* 1.17.12. Normal practice was to cook beans with oil, according to the recipe by Apicius (cf. 5.4.1), and therefore the absence of oil simply underlines the modest nature of the dinner which Martial offered his guest. For fish accompanied by beans, cf. Iuv. 14.131–132 (with Courtney 574).

ll. 3–4 *Cumulatio* (cf. H. Lausberg, *Elementos*, 147 § 298) with asyndeton, underlining the great abundance of delicacies sent by the addressee of the epigram. This rhetorical device is also found in the second-last line, that is, before the final *aprosdóketon*, in 2.27, 3.58, 7.97, 12.8, 12.49. The first three dishes on the menu coincide with the banquet described by Juvenal in 11.138.

sumen: sow's udder was a speciality of Roman cuisine, especially in Plautus. For the method of cooking, see the recipe handed down by Apicius in 7.2.1, and for how to keep it in perfect condition for serving, see Plin. *Nat.* 11.211. Cf. Pers. 1.53: *calidum... sumen*, Iuv. 11.138. See also *AP* 11.44.4 (Phld.). *Sumen* is also mentioned in 10.48.12, 9.14.3, 11.52.13, 12.48.9, 2.37.2, 13.44.1, 12.17.4. Cf. J. André, *L'alimentation*, 141.

leporem: also a gift in 5.29, 6.75 and 13.92.

habes nec cor, Papyle, nec genium: the addressee is criticized for his lack of common sense. Within the framework of generally-accepted etiquette, an equivalent dinner would have been expected; cf. 5.59, especially l. 3: *quisquis magna dedit, voluit sibi magna remitti*, 5.18.9–10. *Cor habere* is a proverbial expression from Plautus; cf. *Cist.* 65, Cic. *Fin.* 2.91, Sen. *Contr.* 10 *praef.* 9, Petron. 49.2 and Mart. 2.8.6, 3.27.4, 11.84.17 (*ThlL* 6.2.936.36: *cor: sedes cogitationis et cognitionis*). Here it is better taken as 'ability to adapt', as in *Priap.* 2.6 (with Goldberg 63): *nam sensus mihi corque defuisset* (*ThlL* 4.938.22–37); in elegy, cf. R. Pichon, *Serm. amat.*, 114. *Genius* is close to *ingenium*, *acumen ingenii* in sense (cf. 6.61[60].10) (*ThlL* 6.2.1840.22–29). According to R. E. Colton (cf. *Juvenal's Use*, 272), Martial is the first Latin author to use it with this meaning and is followed by Juvenal; cf. 6.562. In reference to food it is already attested in Plautus (*Pers.* 108). Cf. also M. Salanitro, *Maia* 50

(1998) 477: 'Qui si evince dal contesto che il termino corrisponde al nostro « gusto », che è poi « buen gusto »'. For the expression *habere genium*, cf. Stat. *Silv.* 4.6.19: (*nox*) *geniumque habitura perennem.* Cf. A. L. Spisak, *TAPhA* 124 (1994) 292, especially n. 4.

79

Like the previous poem, this epigram is one of a number on the subject of social gatherings. Martial jokes about the vintage of a wine (cf. 1.105, 13.117). The quality of the food and drink served at banquets is a constant concern in Martial; cf. 1.43, 2.19, 3.13, 3.94, 6.75, 8.22. The topos is also prominent in the *Greek Anthology*; cf. 11.96 (Nicarch.):

> Ἀρκάδας οὐχ οὕτω Στυμφαλίδες, ὡς ἐμὲ κίχλαι
> αἱ νέκυες ξηροῖς ἤκαχον ὀσταρίοις,
> Ἅρπυιαι, δραχμῆς ξηρὴ δεκάς. ὢ ἐλεειναὶ
> λειμώνων ἐτύμως, ἔρρετε, νυκτερίδες.

Cf. also 11.325 (Autom.), 11.387 (Pall.), 11.413 (Ammian.), 9.377 (Pall.). For further examples in the *Greek Anthology*, see Citroni 139 *ad* 1.43. On the quality of wines in particular, cf. 13.111:

> Falernum
> De Sinuessanis venerunt Massica prelis:
> condita quo quaeris consule? Nullus erat.

The interpretation of this epigram has been a debated point. W. M. Lindsay (cf. *CR* 17 [1903] 49–50) claims that, if we follow the interpretation of the author of the *lemma* heading the epigram in archetype β: *iocus de nomine consulis*, regardless of whether or not it is Torquatus Gennadius himself, as this critic argues (cf. *Ancient Editions*, 41–44), the *consul* of the last line should be written with a capital, as a proper name. However, he concludes by stating that *nomen* does not necessarily imply a proper name, basing himself erroneously on the *lemma* of 7.59: *iocus de nomine*, which is in fact a play on the double meaning of the proper name Aper (cf. *a. l.*).

This is indeed an example of a pun on a proper name, as indicated by the *lemma* of β, but the word-play is erroneously concealed in the *ipso* of l. 3, stemming from the *ipse* which closes the line (cf. A. E. Housman, *Class. Pap.* 721–722 [=*JPh* 30 (1907) 243]). A. E. Housman reconstructs (*recte*) *Prisco* (*prisco* ⟩ *pisco* [as in 7.46.4 in β], *pisco* ⟩ *piso* and thence to *ipso* [cf. *Gramm.* 7.p. 19.3 K., Lucr. 6.749]), adding: 'one *Priscus* is given as consul in September 87 by the *Acta fratrum Arvalum*; Marius Priscus, Helvidius Priscus, Iavolenus Priscus would all appear to have held the consulship at no remote date. The year 93 is designated by Tacitus or his mss. at *Agr.* 44.1 with the words "*Collega Priscoque consulibus*" and it might seem that this epigram had been written in readiness for the consulship and was published just in time for it' (cf. A. E. Housman, *Class. Pap.*, 722 [=*JPh* 30 (1907) 244]).

Martial addresses his friend Severus, on whom cf. *ad* 7.34.

Bibliography: W. M. Lindsay, *Ancient Editions*, 49–50, A. E. Housman, *Class. Pap.*, 721–722 (=*JPh* 30 [1907] 242–244), 816 (=*JPh* 31 [1910] 42–43).

ll. 1–2 Martial mentions a recent event and echoes the question of an assumed interlocutor, Severus, whose name is not mentioned until the last line. For this common pattern, cf. 7.18.1–2.

consulare vinum: ie, 'wine of quality', *consularis* having the sense of *ad consulem pertinens aut dignum consule*; cf. Cic. *Att.* 2.1.5: '*... tantum habeat consularis loci, unum mihi solum pedem dat*'. '*Noli,*' *inquam,* '*de uno pede sororis queri; licet etiam alterum tollas.*' '*Non consulare*', *inquies,* '*dictum; fateor, sed ego illam odi male consularem*' (*ThlL* 4.571.16–18, *OLD s. v.* 1a). Martial plays with the ambiguity of the expression *vinum consulare,* which in his time, *pace* W. M. Lindsay (cf. *Ancient Editions,* 49–50), meant 'old wine from the republican period'. Martial uses the expression to refer to a wine he has drunk at the table of a consul (cf. A. E. Housman, *Class. Pap.,* 816 [= *JPh* 31 (1910) 42]). The adjective *consularis* is a prose term, attested from Cicero and Varro. In poetry, only here and in Hor. *Carm.* 2.16.9–10: *consularis / submovet lictor.* Note the polyptoton (cf. H. Lausberg, *Elementos,* 138 § 280) *consulare... consule... consul,* a repeated insistence on the same idea.

vetus atque liberale: for the Romans, the longer a wine had aged, the better it was. Mature wines, that is, those with a certain degree of fermentation, were highly prized, while young wines were shunned; cf. 8.6.15, 10.49.3. Cf. Ov. *Ars* 2.695–696:

> Qui properant, nova musta bibant; mihi fundat avitum
> consulibus priscis condita testa merum.

Rich men who boasted of drinking aged wines, however, were laughed at; cf. 3.62.2, 13.111, 13.113, Petron. 34.6. *Liberalis* (cf. *ad* 7.55.3) is only here applied to *vinum.* When used to qualify food or banquets, it alludes to their being luxurious or typical of the rich; cf. Liv. 41.2.13, Sen. *Epist.* 18.11, Apul. *Met.* 10.15.3. To refer to the quality of wines, the adjective *generosus,* first found in Hor. *Epist.* 1.15.18, is frequently used. Later, cf., for example, Ov. *Rem.* 567, [Tib.] 3.6.5, and Mart. 13.115 (*ThlL* 6.2.1801.82–1802.21). Cf. the same line-ending in 1.99.2: *atque liberalis.*

ll. 3–4 Martial replies to his interlocutor's question with *aprosdóketon,* postponed until the last word.

Prisco: A. E. Housman's universally accepted conjecture (cf. *Class. Pap.,* 721–722 [= *JPh* 30 (1907) 242–244]), 816 [= *JPh* 31 (1910) 42–43]). It is accepted by all later editors (Izaac, Heraeus [Borowsky], Giarratano, Dolç, Norcio and Shackleton Bailey). Cf. U. Joepgen, *Wortspiele,* 58–59. In place of *ipso,* which, for all that it is the unanimous reading of the mss., shows every sign of being an error prompted by the *ipse* with which Martial closes the line, he proposes *prisco,* which should be taken as a deliberately ambiguous usage: either the proper name of a consul, Priscus, an extraordinarily frequent *cognomen* (in Martial, cf. 1.112.2, 2.41.10, 9.10, 12.92; cf. I. Kajanto, *Cognomina,* 30. For jokes on proper names, cf. E. S. McCartney, "Puns and Plays on Proper Names", *CJ* 14 (1919) 343–358. Cf. 3.34 and *ad* 7.59), or

else the normal sense of the adjective, that is, 'old', 'ancient'; cf. Ov. *Ars* 2.695–696 (cited *supra*). Cf. *supra*. The age of a wine was indicated by the name of the consul in office the year it was produced; cf. Hor. *Carm.* 3.8.11–12, 3.21.1, 3.28.7–8, Petron. 34.7, Plin. *Nat.* 14.55. The name of the consul in question was often scratched onto the amphorae. The numerous inscriptions range from those which simply state 'old wine' or 'wine of so-many years' to more elaborate ones indicating not only the consular year of the vintage, but even the date of its transfer to the amphorae; cf. *CIL* 15.4539: *Ti. Claudio Quinctilio cos, ad. XIII k. Iun. vinum diffusum quod natum est duonus Lentulis cos.* (cf. A. Tchernia, *Le vin romain*, 30). The older the consul, the better the wine; cf. Tib. 2.1.27–28 (with Smith 398–399): *nunc mihi fumosos veteris proferte Falernos / consulis.* For the same joke, cf. 13.113:

Haec Fundana tulit felix autumnus Opimi.
Expressit mustum consul et ipse bibit.

conditum: a reference to the bottling process, which was carried out after fermentation was over. *Condere* is commonly used of storing wine; cf. Hor. *Carm.* 1.20.3, Tib. 1.10.47, Mart. 3.62.2, 14.116.1 (*ThlL* 3.142.63, *OLD* *s. v.* 2b). The wine was kept in huge *dolia* for fermentation, after which it was transferred to small *lagonae* or *amphorae*, when the date was added, by indicating the name of the consul in office that year. Cf. Nisbet-Hubbard 248 *ad* Hor. *Carm.* 1.20.3.

ponebat: cf. *ad* 7.78.1.

80

An indirect recommendation of his work to a patron through a common friend. Martial addresses a *fautor* of his with an almost ritual plea (cf. 7.72) that he should recommend his poetry, offering some humorous advice on an unusual way to go about this: sending along with the book of poems a *puer* to entertain the addressee.

The poem is structured in three parts: (1) ll. 1–4 The sending of the book, with the characteristic mention of the addressee and indication of where he is to be found. (2) ll. 5–10 Advice for greater success in recommending his work. (3) ll. 11–12 Compensation which the poet promises his friend.

The poet addresses one Faustinus (cf. *ad* 7.12) asking him to make sure his book is delivered to Marcellinus, who is only known through Martial. He is undoubtedly a real figure, a friend from the poet's youth (cf. 3.6) who took part in the Sarmatian campaign (cf. 6.26 and 9.45 [with Henriksén 216]). Martial also knew his father, who was perhaps Faustinus himself. Cf. *RE* 14.1441.29 (Stein), Friedländer 286 *ad* 3.6. Seneca also mentions an unidentified Marcellinus (cf. *Epist.* 29), a common friend of the philosopher and Lucilius. Pliny likewise addresses a letter to a certain Marcellinus (cf. *Epist.* 8.23) who some have attempted to identify with Aefulanus Marcellinus (cf. *Epist.* 5.16). However, the coincidence of *nomen* and *cognomen* in different people is not a rare phenomenon; cf. R. Syme, "People in Pliny", *JRS* 58 (1968) 142–143.

ll. 1–4 Note the onomatopoeic harmony with the unvoiced dental in the first distich, which recalls the sound of a military march and finishes precisely with the clarions falling silent: *triones / temperat et tetricae conticuere tubae.*

Quatenus: in Martial, only here and in 5.19.15, in the same metrical position. It is first found with causal force in Lucretius, always in the first foot of the hexameter; cf. 2.927, 3.218, 4.750. For a possible earlier example, cf. Cornelia *frg.* 1. It is later frequent at the beginning of a line; cf. Hor. *Sat.* 1.1.64 (with Fedeli[2] 309), 2.4.57, Iuv. 12.102. Cf. also Ov. *Met.* 8.784 (with Bömer[2] 250), 14.40. In prose, it is attested from Val. Max. 9.11 (*OLD s. v.* 8). Cf. H-Sz 656 § 358.

Odrysios... triones: cf. *ad* 7.8.2. Literally, 'constellations of Ursa Maior and Minor', but regularly used metonymically for the regions closest to these constellations, ie, 'northern Europe'; cf. 9.45.1 (with Henriksén 215), 6.58.1 (with Grewing 373). Outside Martial, cf. Verg. *Aen.* 1.744: *geminosque Triones, Georg.* 3.381: *Hyperboreo... trioni,* Ov. *Met.* 2.171: *gelidi caluere Triones,* Claud. 20.238: *Scythicis... trionibus.* Cf. G. Gundel, *De stellarum appellatione et religione Romana* (Giessen 1907) 59–60.

pax Romana: ie, *de statu imperii pacati.* A reference to the pacification of the region of Thrace after the Sarmatian campaign, the end of which is celebrated by Martial in epigrams 7.5–8 (cf. *a. l.*). For this prosaic expression, cf. Liv. 36.29.11, 38.51.2, Sen. *Dial.* 1.4.14, 11.15.1, Plin. *Nat.* 27.3. In Martial, only here. Cf. also Stat. *Silv.* 3.2.137–138: *Latinae / pacis iter* (*ThlL* 10.1.866.14–16, *OLD s. v. pax* 5).

temperat: in the sense of 'pacify through conquest'; cf. Hor. *Epod.* 16.56, *Epist.* 1.12.16, Ov. *Fast.* 4.92 (with Bömer 214), Sen. *Epist.* 73.6, Plin. *Paneg.* 80.4.

tetricae conticuere tubae: metaphorically for *bellum finiit*; cf. *Eleg. in Maecen.* 1.52: *postquam victrices conticuere tubae.* Cf. E. Wagner, *De M. Valerio Martiale poetarum Augustae aetatis imitatore* (Diss. Regimonti 1889) 42. In Martial, *conticescere* is found only here and in 7.32.2. The verb is rare in poetry; cf. *ad* 7.32.2. In the pentameter, it usually comes after the caesura; cf. Ov. *Fast.* 4.490, 5.430, 6.348, *Pont.* 2.5.48. In the hexameter, it usually occupies initial position, in imitation of Verg. *Aen.* 2.1: *Conticuere omnes intentique ora tenebant.* Cf. Ov. *Met.* 5.210, 5.574 (with Bömer[2] 373), 6.623 (*ThlL* 4.69.1). Martial opts here for the poetic termination in *-ere* because of its archaizing tone, in line with the elevated subject-matter. The forms in *-ere* are preferred, for the sake of convenience, in dactylic metres. Their archaizing tone also makes them the predominant form in epic; cf. 231 examples of *-ere* in the *Aeneid* as opposed to only twenty-nine of *-erunt* (cf. Williams 152–153 *ad* Verg. *Aen.* 5.580, Austin[2] 49 *ad* Verg. *Aen.* 2.53, Barrat 41 *ad* Lucan. 5.113–114). For the prosaic nature of *-erunt*, cf. the opinion of Cicero, cited in Quint. 1.5.44: *scripsere: scripserunt esse verius sentio.* On the forms in *-ere*, cf. Hagendahl, *Die Perfektformen auf -ere und erunt* (Uppsala 1923), C. F. Bauer, *The Latin Perfect Endings -ere and -erunt* (Diss. Philadelphia 1933), J. Marouzeau, *L' ordre des mots dans la phrase latine* (Paris 1922–1949) 2.84–85, *Stylistique*, 125–126, R. B. Steele, "The endings *-ere* and *-erunt* in dactylic Hexameter", *AJPh* 32 (1911) 328–333, E. Löfstedt, *Syntactica*, 2.295, H-Sz 404 § 214, 720 § 15. *Tubae* as a metonym for *bellum*; cf. Stat. *Theb.* 7.172: *unde tubas Martemque pati.* Literally it refers to the clarions which signalled the commencement of battle, the proper term for which is *classicum.* Cf. Enn. *Ann.* 140: *at tuba terribili sonitu taratantara dixit*, Caes. *Gall.* 7.81.3: *dat tuba signum suis Vercingetorix.* Cf. also Verg. *Aen.* 11.424: *cur ante tubam tremor occupat artus?* The instrument was properly used to call soldiers to arms at the beginning of battle; cf. Lucan. 7.475–477: *tum stridulus aer / elisus lituis, conceptaque classica cornu, / tunc ausae dare signa tubae*, Tac. *Hist.* 2.29. Cf. also Isid. *Orig.* 18.4. It is a regular lexicalized metonym; cf. *Epigr.* 34(30).2: *navali... tuba*, Hor. *Carm.* 1.1.23–24, Ov. *Met.* 15.784: *terribilesque tubas auditaque cornua caelo* (Forcellini 6.202 § 4). See a similar use of *classica* –unusable in singular (*classicum*)- in, for example, Verg. *Georg.* 2.539: *necdum etiam audierant inflari classica*, *Aen.* 7.637: *classica iamque sonant*, Lucan. 7.83: *propera, ne te tua classica linquant.* For the use of musical instruments as symbols of war, cf. G. Wille, *Musica romana*, 103–104. *Tetricus* is an adjective of obscure etymology (cf. Ernout-

Meillet *s. v.* 689–690 and Walde-Hofmann *s. v.* 677–678), rarely used, and then mainly in poetry. Martial makes more than average use of it (fifteen times) as compared with only four occurrences in Ovid, and one in Livy and Persius. Cf. Citroni 207 *ad* 1.62.2. Cf. M. Greenwood, *Latomus* 55 (1996) 656–657, who proposes to read *tetrici* at *Epigr.* 34(30 *prius* 28).11.

ll. 3–4 Commonplace of the need for *otium* in order to devote oneself to reading; cf. *ad* 7.28.7.

mittere: a formula for sending and entrusting a book to a patron, here indirectly through Faustinus. Martial uses this type of dedicatory formula at the beginning of books 3, 5 and 6 (cf. 3.1.1, 5.1.1–7, 6.1.1). Ovid had previously used the formula frequently; cf. *Epist.* 1.1, 16.1, *Trist.* 5.13.1, *Pont.* 1.1.2, 1.3.1, 1.10.1, 2.11.1, 3.4.1, 3.6.2, 4.9.2. In Greek epigram, cf. *AP* 6.227.1–5 (Crin.): Ἀργύρεόν σοι τόνδε, ... / Πρόκλε, ... κάλαμον, / (...) πέμπει Κριναγόρης, 9.294 (Antiph.), 5.17 (Gaet.), 5.276 (Agath.), 16.62.

iam... iam: the anaphora with *iam*, linked also to the *iam* of the first line, just after the penthemimeral caesura, stresses the idea of immediacy of events, with a certain air of joyful haste, which the poet underlines by alliteration of the initial *i*: *iam... iam... ille iocis.* This is a frequent stylistic device to celebrate the arrival of a new season; cf. Nisbet-Hubbard 64 *ad* Hor. *Carm.* 1.4.5. For this anaphora in Martial, cf. 4.40.7, 10.97.3, 12.82.6.

vacat: the need to have free time to enjoy literature is a commonplace; cf. *ad* 7.26.2. For free time after military campaigns, cf. Ov. *Fast.* 2.17–18: *ergo ades et placido paulum mea munera voltu / respice, pacando siquid ab hoste vacat.* With the dative and in the sense of 'to have free time for', it is attested from Cicero, where it is found only once; cf. *Div.* 1.11: *philosophiae semper vaco* (*OLD s. v.* 7a). Cf. K-St 2.1.340–341 § 76.

ll. 5–10 Martial tries to persuade Faustinus that the book of epigrams should be taken by a *puer* of certain characteristics in order to please the addressee. Using slaves to take books of poems to a patron is habitual practice; cf. 1.117.2–3: *'Vis mittam puerum' subinde dicis, / 'cui tradas epigrammaton libellum,...* '. It is not usual, however, to lay down criteria for selection; cf. 4.42. The main consideration is that he should not be like the coarse, unattractive *pueri* whom Marcellinus can find while on campaign in Sarmatia. Martial presents the harsh living conditions of his friend on campaign by encouraging an exchange of *pueri* between Faustinus and Marcellinus: a handsome boy can be sent from Rome to perform the function of the *puer delicatus*, while from Sarmatia can be brought a slave to look after sheep on the hills at Tibur.

parva... munuscula: ie, *libellum*; cf. [Tib.] 3.1.24: *munera parva.* An expression of modesty frequent in Martial as a procedure for *captatio benevolentiae*; cf. 7.17.9, 7.29.6, 7.84.5. For the affectionate force of the diminutive, cf. J. B. Hofmann, *Latín familiar*, 132–133 § 82a. The same phrase, though at least apparently with no literary connotations, is found in 7.49.1 and 5.84.7.

ferat: a subjunctive with imperative force in the apodosis. The construction is especially frequent in the *sermo familiaris*; cf. K-St 2.2.392 § 213, Bassols 2.265 § 254, J. B. Hofmann, *Latín familiar*, 164 § 103.

non qualis: a typical beginning for a negative comparative *priamel*; cf. 7.14.3. The positive term is indicated by the adversative *sed* (l. 10).

Geticae... lacte: already in Homer there is mention of mares' milk as one of the staples in the diet of the peoples of the north; cf. *Il.* 13.6: γλακτοφάγων. Cf. Colum. 7.2.2: *Nomadum Getarumque plurimi γαλακτοπόται dicuntur.* They also drank milk mixed with horse blood; cf. Plin. *Nat.* 18.100: *Sarmatarum quoque gentes hac maxime pulte aluntur et cruda etiam farina, equino lacte vel sanguine ⟨e⟩ cruris venis admixto,* Verg. *Georg.* 3.461–463 (with Mynors 249): *Gelonus... lac concretum cum sanguine potat equino,* Sen. *Oed.* 469–470: *laxavit victos arcus Geticasque sagittas / lactea Massagetes qui pocula sanguine miscet,* Stat. *Ach.* 1.307: *lactea Massagetae veluti cum pocula fuscant / sanguine puniceo vel ebur corrumpitur ostro,* Sidon. *Carm.* 7.83–84, or even blood on its own; cf. Lucan. 3.282–283, Mart. *Epigr.* 3.4. Cf. also Hor. *Carm.* 3.4.34. Cf. *ad* 7.2.1.

Sarmatica... ludit... rota: a reference to the chariot races held in winter on the frozen Danube; cf. *ad* 7.7.2. *Rota* metonymically, *pars pro toto,* for 'chariot'; in Martial, cf. 10.7.4–5: *nec te barbara contumeliosi / calcatum rota conterat bubulci.* This is very common poetic usage; see Verg. *Aen.* 12.671, Tib. 1.9.62, Prop. 2.25.26, Ov. *Met.* 1.448, 2.133 (with Bömer[2] 275), *Am.* 1.12.14, *Ars* 2.230, Sen. *Her. O.* 1439, Stat. *Silv.* 2.7.26, *Theb.* 1.220 (*OLD s. v.* 1c, Forcellini 5.259 § 6). The Sarmatians were a nomadic tribe who spent a large part of their lives moving around in their chariots; cf. Tac. *Germ.* 46.2. Cf. also 7.30.6. The term can also be taken as a reference to the hoop-game *trochus,* on which cf. Hor. *Carm.* 3.24.54–58, *Ars* 380, Ov. *Trist.* 2.486, Prop. 3.14.6, Mart. 14.168, 14.169.

rigido... in amne: *amnis pro aqua,* a frequent usage; cf. Verg. *Georg.* 4.233, *Aen.* 7.465, Ov. *Met.* 2.251 (with Bömer[2] 305), Sen. *Apoc.* 7.2, Lucan. 6.366 (*ThlL* 1.1947.78). This is an elevated term attested once in Ennius (*Ann.* 581), twice in Catullus' polymetrics (29.19, 34.12) and very frequent in Lucretius. The frozen course of the Hister is often mentioned in descriptions of the land of the Sarmatians; cf. Sen. *Dial.* 4.4.13. Mention of frozen rivers is traditional in descriptions of wintry weather; cf. Verg. *Georg.* 1.310, 4.135. For references, cf. *ad* 7.7.2, and see E. Merli, *MD* 36 (1996) 212–215. For the phrase, cf. Val. Fl. 4.345: *rigidos... amnes.* As regards the adjective, the manuscript readings diverge: rigido β Scriverius *edd.* : gelido γ Schneidewin (getico *in margine Q*). With the consensus of all the editors except Schneidewin, the *lectio difficilior, rigido,* should be accepted, since *gelido* looks like a gloss, and in any case *gelidus* is an epithet frequently applied to terms referring to water; cf. Verg. *Aen.* 8.597, Ov. *Met.* 5.433 (with Bömer[2] 338–339), Sil. 10.363 (with Spaltenstein 82). Cf. Spaltenstein 280 *ad* Sil. 4.183. *Rigidus,* of course, in the pregnant sense of 'solidified', *glaciei causa,* a not uncommon use in poetry; cf. *felix* in Prop. 2.9.18 (with Enk[2] 140), *piger* in Ov. *Met.* 2.771

(with Bömer[2] 419), *Fast.* 4.87. Nevertheless, the textual decision is a difficult one; cf. W. M. Lindsay, *Ancient Editions*, 25.

Mitylenaei... mangonis: the term *mango* denotes slave merchants, also called *venalicii*; cf. Cic. *Orat.* 232. Cf. J. Marquardt, *Privatleben*, 1.200–203 § 171–174, *RE* 14.1107 (Hug). It is a term of obscure etymology taken from the Greek (μάγγανον) and not found in the higher poetic genres. In Martial, three times (cf. 1.58.1, 9.5[6].4). It is attested previously in Hor. *Epist.* 2.2.13 and later in Iuv. 6.373 and 11.147 (with Mayor 208) (*ThlL* 8.300.14). As regards the epithet, the mss. diverge: Miti- γ : Mity- *edd.* (*praeter* Giarratano) : myti- *P*β (mitu- *L*) Giarratano. The adjective alludes to Mitylene, a Greek city on the island of Lesbos; cf. Cic. *Agr.* 2.40: *urbs et natura ac situ et discriptione aedificiorum et pulchritudine in primis nobilis.* The orthographical confusion between *Mity-* and *Myti-* is already found in Greek, where both forms are attested, the older one, Μυτιλήνε, being found in early inscriptions from the 6th and 5th centuries BC, followed by the later form, Μιτυλήνε, for which cf. the evidence in Str. 9.5.19, Plu. *Pomp.* 42, Theoc. 7.52 (Doric form: Μιτυλάνε). Cf. *RE* 16.1411–1412 (R. Herbst). It is found twice in Horace; cf. *Carm.* 1.7.1, *Epist.* 1.11.17, where most editors prefer the reading *Mytilene* (*Mity-*Kiessling-Heinze); and twice in Lucan; cf. 5.786 and especially the adjectival form in 8.109–110: *Tunc Mytilenaeum pleno iam litore vulgus / affatur Magnum.* It is not found in Catullus, Lucretius, Virgil, Propertius, Tibullus, Ovid, Statius or Juvenal. In Martial, cf. 10.68.1. The adjectival form *Mitylenaeus* is a hapax in Martial; cf. Cic. *Att.* 7.7.6. The valour of the youth of Mitylene is praised in Lucan. 8.122–123: *accipe, si terris, si puppibus ista iuventus / aptior est; tota, quantum valet, utere Lesbo.* For slaves brought from Greece, cf. 4.66.9: *nec tener Argolica missus de gente minister.*

roseus... ephebus: *ephebus* (Gr. ἔφηβος) is used to denote luxury slaves of great beauty. Here in the original sense of 'a Greek youth'. Cf. *ThlL* 5.2.654.58–655.80. *Roseus* is a poetic epithet, synonymous with *formosus.* It is used in particular to emphasize the youth and beauty of the individual referred to; cf. Verg. *Aen.* 1.406 (of Venus), Val. Fl. 8.257, Mart. 12.64.1. It is attested from Catullus (five times), Lucretius (three times) and Varro (cf. *Men.* 375). Eight times in Ovid, seven in Virgil, and only once in Horace, Tibullus and Propertius. In Martial, six times. In prose, from Pliny the Elder (eight times) and Apuleius (seven times) (Forcellini 5.257 § 4, *OLD s. v.* 2c).

Lacon: Sparta was famed in the ancient world for the strictness of the physical training of its youth; cf. Prop. 3.14.1 (with Fedeli[3] 451): *Multa tuae, Sparte, miramur iura palaestrae.* Spartans were brought up from early childhood to tolerate the rigours of life, and to this end it was the custom to flog youths in front of the temple of Artemis Orthia on the occasion of a festival called *gymnopaedia* (Gr. γυμνοπαιδίαι) at which naked boys danced and went through gymnastic exercises; cf. X. *Lac.* 2.9. In the Roman period, it degenerated into a whipping contest called διαμαστίγωσις (cf. Plu. *Mor.* 239d), in which youths risked their lives vying with each other to see who could endure the greatest number of lashes. Cf. Plaut. *Capt.* 471: *nil moran-*

tur iam Lacones unisubselli viros, / plagipatidas, quibus sunt verba sine penu et pecunia, Petron. 105.5: *et ego quidem tres plagas Spartana nobilitate concoxi*, Sen. *Dial.* 1.4.11: *Numquid tu invisos esse Lacedaemoniis liberos suos credis, quorum experiuntur indolem publice verberibus admotis?* For literary references to the physical education of Spartan youth, cf. Bömer^2 195 *ad* Ov. *Met.* 10.578–580, N. M. Kennell, *The Gymnasium of Virtue: Education and Culture in Ancient Sparta* (Chapel Hill 1995).

ll. 11–12 Conclusion of the epigram, with good wishes for Faustinus.

captivo... ab Histro: cf. 7.84.3: *Histrumque iacentem.* For this use of *captivus* in reference to 'lands subjugated by force', cf. *ThlL* 3.375.17–54.

Tiburtinas... oves: in addition to his many other possessions (cf. Citroni 85–86 *ad* 1.25), Faustinus had an estate in the Tibur valley; cf. 4.57.3, 5.71.6.

pascere: with its proper active sense of 'to feed'; cf. Plaut. *Asin.* 540, Verg. *Georg.* 3.143, 3.204 (*OLD s. v.* 1).

81

Martial defends himself against criticism of his literary work. The topic is a frequent one in his epigrams; cf. 1.16, 2.1, 2.8.8, 2.77, 3.9, 3.83, 4.49, 9.50, 9.81, 10.59, 10.65, 10.70, 11.3, 11.7. Cf. P. Bauwin, *Les Poèmes de Martial sur son oeuvre: étude analytique et critique* (Thès. Louvain 1943) 123. The criticism is based on the classical principle of *aequalitas*, that is, the uniformity of a work of art. Martial is in agreement with the principle of Pliny the Elder; cf. *Nat.* 27.9: *malum quidem nullum esse sine aliquo bono*, and echoed by his nephew in Plin. *Epist.* 3.5.10: *dicere... solebat nullum esse librum tam malum ut non aliqua parte prodesset.* Cf. 7.85, 7.90. See especially 1.16:

> Sunt bona, sunt quaedam mediocria, sunt mala plura
> quae legis hic: aliter non fit, Avite, liber.

The distich presents a two-part structure: the hexameter states a fact, the peculiarity being that Martial is echoing a criticism levelled at the quality of his epigrams. In the pentameter the author replies to the criticism, not by rebutting it, which would be a rather prosaic manner of defending himself, but by turning the criticism round, a habitual technique in Martial (cf. *ad* 7.90).

The poet addresses an individual of whom we only know the *cognomen*, Lausus. He is only mentioned in book 7, here for the first time; see also 87 and 88. Martial presents him as someone in the habit of censuring others. In this epigram, Martial defends himself against a criticism of his work, and in 87 he makes a case in defence of the love felt for a handsome youth. Finally, in 88, the last epigram in which he is mentioned, the ending is left in suspense, but without concealing a certain ironic tone; cf. *a. l.* On Lausus, cf. E. Merli, *Maia* 47 (1995) 291. It is also a legendary name with epic overtones, found in mythology in reference to the son of Numitor, king of Alba Longa (cf. Ov. *Fast.* 4.54), and also to the son of Mezentius, who was killed by Aeneas while trying to save his father's life (cf. Verg. *Aen.* 7.651). The name is also found in inscriptions; cf. I. Kajanto, *Cognomina*, 178.

Bibliography: M. Citroni, *DArch* 2 (1968) 259–301, K. Preston, *CPh* 15 (1920) 340–352, E. Merli, *Maia* 47 (1995) 291.

l. 1 A golden line. The epigram begins with the technique of reflecting the words of another. Note the repeated word-play: *toto – totidem, libro – liber, bona – bonus.*

Triginta... epigrammata: that is, just under one third of a book. On the use of *triginta* in poetry, cf. *ad* 7.53.9.

mala: as a term applied to a literary work, cf. 1.16.1, Cic. *Pis.* 73: *ad malum versum*, Hor. *Epist.* 2.2.106: *mala... carmina* (*OLD s. v.* 7a).

A joke on a Jew who attempts to conceal his Jewishness in the public baths by the use of a pin. At the baths, physical defects, being easily visible, were often mocked (cf. 14.60.2 [with Leary 119]). Martial is playing with the commonplace that the Jews are a sexually well-endowed race and with the voyeurism typical of the baths (cf. *ad* 7.35). It can also be taken with erotic connotations, as a jest about a slave who has undergone circumcision on the orders of his master, who thus wished to satisfy his sexual instincts; cf. 11.94 (cf. J. P. Sullivan, in S. Kresic, ed., *Contemporary Literary Hermeneutics and Interpretation of Classical Texts* [Ottawa 1981] 219).

Martial makes fun of the ridiculous situation which arises in the public baths when this individual with the excessively-large pin makes his appearance. For epigrams set in the baths, cf. 1.23, 1.96, 9.63, 11.51, 11.63 and cf. also Petron. 92.

There is a three-part structure: (1) ll. 1–2 The situation is presented. (2) ll. 3–4 A reasoned explanation is given. (3) ll. 5–6 The real cause is revealed with *aprosdóketon.*

Leaving aside the occasions on which he refers to Quintus Horatius Flaccus, the Augustan poet, using only his *cognomen* (cf. 1.107, 8.18 and 12.3[4]), it has been debated whether Flaccus is the same real friend of the poet (in favour, cf. A. Stein, *PIR*[2] 3 [1943] 149 [n. 170], and *RE* 6.2.2434 [Stein]; against, cf. Friedländer 202 *ad* 1.57). On this subject, cf. Citroni 202–203 *ad* 1.61.4, R. A. Pitcher, "Flaccus, friend of Martial", *Latomus* 43 (1984) 414–423, Henriksén 172 *ad* 9.33.1. Martial addresses him on twenty occasions. Apart from here, Flaccus appears, simply as addressee, in poems with erotic subject-matter in 1.57, 9.33, 11.100 and 11.101. In reference to his personal tastes, cf. 4.42, 11.90 and 11.27.

Bibliography: *Index Expurgatorius*, 57, R. A. Pitcher, "Flaccus, friend of Martial", *Latomus* 43 (1984) 414–423, P. T. Eden, *Mnem.* 52.5 (1999) 581. For bibliography on the Jews in Rome, cf. *ad* 7.35.

ll. 1–2

Menophili: the *lemma* of *T* reads *Demophilo*, by haplology from *De M⟨en⟩o-philo* (Heraeus XLIV *a. l.*), the result being a more common name. Other readings for the name are found in *E* (*Menophio*) and *L* (*Menopili*), these being orthographical variants. The name is of Greek origin (Μηνοφίλος) and common in the republican period and the empire (cf. H. Solin, *Personennamen*, 1.108–109, *Onomastique*, 125).

penem: *sensu proprio*, 'tail'; cf. Fest. p. 230, Cic. *Fam.* 9.22.2 (*ThlL* 10.1.1074.61–67). It is frequently used for *membrum virile*; cf. Catull. 15.9, 25.3 (*ThlL* 10.1.1075.14–67). It is a less compromising term for the male

organ than *mentula*, as is demonstrated by the fact that it is mentioned by Cicero (cf. *Fam.* 9.22.2), Sallust (cf. *Catil.* 14.2) and satirical writers rarely given to using obscenities (cf. Pers. 4.35, 4.48, Iuv. 6.337, 9.43). Cf. J. N. Adams, *LSV*, 35–36, E. Montero Cartelle, *Latín erótico*, 62–65, G. Vorberg, *Glossarium*, 468–469, P. Pierrugues, *Glossarium eroticum*, 385–386. Martial uses it eight times, as against forty-nine appearances of *mentula.* Cf. Catullus: *penis* 2 / *mentula* 8, Horace: *Epod.* 1 / 0, *Priap.* 5 / 26, Persius: 2 / 0, Juvenal: 2 / 0 (cf. *ThlL* 10.1.1075.9–10).

tam grandis fibula: cf. 1.12.10 (with Citroni 57): *tam magnae*, 6.36.1, 11.61.9, 11.82.5. The excessive dimensions of Menophilus' pin is proof of the extraordinary size of his penis. The size of the male member, particularly in the setting of the public baths, where it was openly on view, is the subject of frequent commentary. See 9.33, also on the excessively large penis of a bather, as in this epigram; and cf. Petron. 92.5, Sen. *Nat.* 1.16.3, Iuv. 9.34–35, 6.374. The pin in question must have been large enough to cover the whole penis and thus conceal the circumcision of the wearer. For a similar case, cf. 11.75.1: *theca tectus ahenea. Sensu proprio*, the *fibula* was a metal ring attached to the prepuce to make erection impossible and thus prevent copulation; cf. Cels. 7.25.3. As P. T. Eden states, 'a *verpus* can obviously not receive a *fibula* in the way described by Celsus (7.25.3: *cutis, quae super glandem est, extenditur... cutis acu filum ducente transuitur*)'. The Jew here uses a *fibula* that is larger than normal, covering the whole penis; alternatively, perhaps, Martial is using the term less strictly here to refer to the garment of cloth or leather (cf. *aluta* in 7.35.1) with which wearers of the *fibula* used to cover their members to protect themselves from blows and prevent the pin from hurting them as they walked. On the use of *fibulae* in antiquity, cf. L. Stieda, "Die Infibulation bei Griechen und Römern", *Anatomische Hefte* 19 (1902) 300–302, E. J. Dingwall, *Male infibulation* (London 1925). In the sense of 'instrument to cover the penis or prepuce' it is found in poetry only once in the *Priapea* (cf. 77.17), five times in Martial and twice in Juvenal (cf. 6.73, 6.379) (*ThlL* 6.1.644.73–645.3).

comoedis: not attested in poetry before Martial, where it is found four times, once in a *lemma* [14.214]). Later, cf. Iuv. 3.94, 3.100, 6.396, Sidon. *Carm.* 23.129 (*ThlL* 3.1995.36–83).

ll. 3–4

credideram: pluperfect for imperfect; cf. H-Sz 561–563 § 302.

nam: cf. *ad* 7.55.6.

lavamur in unum: cf. 1.96.11: *una lavamur*, 11.52.3: *lavabimur una.* The passive form *lavamur* in the middle sense is used to refer to personal hygiene; cf. Hor. *Epist.* 1.6.61, Iuv. 2.152 (*OLD* s. v. 2b, *ThlL* 7.2.1049.43–82). *In unum* is the reading of β, accepted by all modern editors except F. G. Schneidewin in his first edition. The reading of the γ family is *in uno. In unum* in the sense of *una, semel* is a popular use belonging to the *sermo familiaris*; cf. Mela 3.36: *fere omnes et in unum Belcae appellati*, Petron. 50.5. More frequent is its use with

verbs indicating some concentrated movement towards a common point; cf. Ov. *Fast.* 3.683: *coeamus in unum* (*ThlL* 7.1.743.20–34). Cf. Friedländer 515 *a. l.*, *ThlL* 7.1.743.35–44, *OLD s. v. unus* 4.

voci parcere... suae: sexual activity was believed to damage the vocal chords and accelerate the breaking of the voice in adolescent boys (cf. Arist. *HA* 581a19, Plu. *Mor.* 737a-b, Ael. *VH* 3.30, *NA* 6.1, Clem. Al. *Strom.* 3.6.50.4, Cels. 7.25.2. For the opposite opinion, cf. Plin. *Nat.* 28.58), in view of which professional singers took precautions by attaching a pin to the penis to prevent erection. Cf. 14.215 (with Leary 282–283):

> Fibula
> Dic mihi simpliciter, comoedis et citharoedis,
> fibula, quid praestas? 'Carius ut futuant'.

Cf. 9.27.12: *refibulavit turgidum faber penem.* Cf. also Iuv. 6.73–75 (with Courtney 271): *soluitur his magno comoedi fibula* (cf. especially *Scholia a. l.*: *ut cum comoedis concumbant; nam omnes pueri vocales fibulas in naturis habent ne coeant*) and 6.379–380: *si gaudet cantu, nullius fibula durat / vocem vendentis praetoribus, Priap.* 77.14–17. Cf. also Quint. 6.3.58 (*ThlL* 6.1.644.73). Cf. *RE* 9.2543–2548 (Jüthner). For methods used to protect the voice, cf. G. Wille, *Musica romana*, 474–480. Sexual activity was believed to be bad, not only for the voice, but for the performance of sportsmen; cf. Pl. *Lg.* 839e–840b, Galen. 8.451, Mart. 11.72.1 (with Kay 224).

ll. 5–6 The protagonist of the poem attempted to conceal the fact that he was a Jew by using a *fibula*, in order to avoid paying the levy already imposed on Jews by Vespasian, who, after the destruction of the temple of Jerusalem in 70 AD, ordered that they should pay an annual levy, the *fiscus Iudaicus*, to replace the δίδραχμα which they previously had to contribute to the temple treasury; cf. I. *BI* 7.218, D. C. 66.7.2. Cf. *RE* 6.2403–2405 (Rostowzew). Many attempted to dodge the tax by concealing the fact they were Jews; cf. Suet. *Dom.* 12.2: *praeter ceteros Iudaicus fiscus acerbissime actus est; ad quem deferebantur, qui vel improfessi Iudaicam viverent vitam vel dissimulata origine inposita genti tributa non pependissent. Interfuisse me adulescentulum memini, cum a procuratore frequentissimoque consilio inspiceretur nonagenarius senex, an circumsectus esset.* Under Domitian, application of this tax became even stricter, and fraud was pursued by means of informants, although there is no evidence for a further fiscal initiative on the part of Domitian (cf. M. H. Williams, *Historia* 39 [1990] 200). However, in the time of the emperor Nerva new coins were minted bearing the legend *FISCI IVDAICI CALVMNIA SVBLATA* (cf. H. Mattingly-E. A. Sydenham, *The Roman Imperial Coinage* 2.[London 1926] 227–228 nos. 58, 72 and 82 and H. Mattingly, *Coins of the Roman Empire in the British Museum* [London 1966] 3.15–19, nos. 88, 98, 105–106).

media... palaestra: ablative of 'place in which' without preposition, the general use with an adjective of the type *medius, totus*; cf. *ad* 7.31.10. For this

use of *medius* to stress the participation of the subject in the action described, cf. Verg. *Georg.* 3.237: *medio... ponto* (*OLD s. v.* 4b).

populo spectante: cf. 1.20.1: *turba spectante,* in the same metrical position. For the same phrase, also in the same metrical position, cf. Hor. *Epist.* 1.6.60: *unus ut e multis populo spectante referret,* Avien. 38.9: *Nam quis erit potior, populo spectante, probabo.*

delapsa est: in its primary sense; cf. Val. Max. 5.7 *ext.* 2: *delapsum diadema est,* Sil. 16.268–269: *vittaque... fronte sine ullo / delapsa attactu nudavit tempora regis* (*ThlL* 5.1.413.84–414.60).

verpus: attested before Martial only in Catull. 47.4: *verpus praeposuit Priapus ille?* on which cf. G. Vorberg, *Glossarium,* 676: *qui verpam nudata glande ex libidinis usu praefert.* Here in reference to the Jewish practice of circumcision, on which cf. *ad* 7.35. Martial uses the term pejoratively in 11.94 (cf. ll. 2, 4, 6 and 8). Cf. also Iuv. 14.104: *quaesitum ad fontem solos deducere verpos.*

83

Martial criticizes a barber for being excessively slow. The complaint is a proverbial one, as hairdressing was always a *tarda ars*; cf. Tib. 1.8.15–16 (with Smith 346): *Illa placet, quamvis inculto venerit ore / nec nitidum tarda compserit arte caput.* On the same subject, cf. 8.52, especially ll. 6–10:

Dum iussus repetit pilos eosdem,
censura speculi manum regente,
expingitque cutem facitque longam
detonsis epaphaeresin capillis,
barbatus mihi tonsor est reversus.

Seneca criticized those who spent all day in the *tonstrinae*; cf. Sen. *Dial.* 10.12.3: *hos tu otiosos vocas inter pectinem speculumque occupatos?* and according to Suetonius, the emperor Augustus only managed to cope with the waiting by distracting himself with different kinds of reading material; cf. Suet. *Aug.* 79. Cf. J. Carcopino, *Vida cotidiana,* 210.

Trimming the beard was the basic *cura corporis* for the Roman *eques.* Important households often had a *tonsor* among the servants, while the common people could use the *tonstrinae* set up in the *tabernae* of the Urbs, as well as the *tonsores* who offered their services in the street (cf. *ad* 7.64). The occupation of *tonsor* is a frequent object of satire: the dangers of their profession are ironically commented on (cf. 11.84), their high prices are criticized (cf. *ad* 7.64.1–2 and Iuv. 10.226) and having to go to them could be a horrific experience (cf. 3.74.1–4).

The name Lupercus is found in nine epigrams, being cited in books 1 and 12. The name cannot be identified with any particular person, and it seems unlikely that it always refers to the same individual; most probably the character is a fictitious one, used indistinctly as the subject of various skommastic epigrams. It has been suggested that the Lupercus who appears in literary epigrams (cf. 1.117, 12.47[46]) can be identified with the addressee of two letters of Pliny (cf. *Epist.* 2.5 [with Sherwin-White 150] and 9.26), Q. Valerius Lupercus Iulius Frontinus (cf. *CIL* 12.1859). Cf. Citroni 356 *ad* 1.117, Henriksén^2 124 *ad* 9.87.6. The *cognomen* is a common one; cf. I. Kajanto, *Cognomina,* 318.

Bibliography: P. T. Eden, *Mnemosyne* 43 (1990) 163–164, M. Salanitro, *InvLuc* 13–14 (1991/92) 284–285. For barbers in Rome, cf. J. Carcopino, *Vida cotidiana,* 203–211.

ll. 1–2

Eutrapelus: the choice of proper name, Eutrapelus, is by no means fortuitous. It is a *cognomen* taken from the Greek, Εὐτραπέλος, etymologically signifying 'changing' or 'which turns out well', but by extension it comes

to mean 'skilful' or 'nimble'; cf. Theoc. 2.41, Arist. *EN* 1108a24, Ar. *V.* 469. Cf. J. M. Giegengack, *Significant Names*, 39. Similarly, Lucillius calls a dwarf Μάκρων in 11.95 (cf. F. J. Brecht, *Spottepigramm*, 185, E. Pertsch, *De. V. M. graec. poet. imit.*, 48). Cicero also jokes on the etymological meaning of this *cognomen* when addressing his close friend Volumnius Eutrapelus; cf. Cic. *Fam.* 7.32.1: *deinde εὐτραπελία litterarum fecit, ut intellegerem tuas esse.* Cf. Hor. *Epist.* 1.18.31 (with Orelli/Baiter 457), *RE* 9a.878 (H. Gundel). For other examples in Martial of punning with proper names of Greek origin, cf. Euclides in 5.35, Palinurus in 3.78, Chione in 3.34. For jokes relating to proper names, cf. Friedländer 21; cf. 2.28.4: *Vetustina,* 5.44.2: *Dento,* 6.8.5: *Eulogus.* Cf. E. Siedschlag, *Form von Martials Epigrammen,* 90–92, V. Buchheit, *Studien,* 82, E. S. McCartney, "Puns and Plays on Proper Names", *CJ* 14 (1919) 343–358. On the use of Greek names in Martial, cf. E. Renn, *Die griechischen Eigennamen bei Martial. Grammatisch-kritische Untersuchung* (Programm der Bayer. Studienanstalt Landshut 1888/1889).

ora: for the idea, cf. Catull. 61.131–132: *tuum cinerarius / tondet os.* The use of plural for singular in poetry is especially frequent with terms denoting parts of the human body. This use is also found in prose; cf. E. Löfstedt, *Syntactica,* 1.29, P. Maas, "Studien zum poetischen Plural bei den Römern", in *Kleine Schriften* (München 1973) 549.

expingitque: the literal meaning is 'to paint', and in a broader sense it is applied to the action of making oneself up; cf. Phaedr. 17.1–3: *feminae / quae se expingendo totum intricaret diem, / vestem, uniones, aurum, argentum sumeret.* In Martial, cf. 8.52.8: *expingitque cutem.* Eden proposes the reading *expungit* in both passages and suggests as a parallel Plaut. *Pers.* 847–848: *ei! natis pervellit / PA. licet: iam diu saepe sunt expunctae* (cf. P. T. Eden, *Mnemosyne* 43 [1990] 163–164). However, this is a passage with obscene connotations, apart from the fact that the basic meaning of the proposed term is 'to prick', not 'to depilate'. Contrary to Eden's claim, the primary meaning of *expingit* is acceptable in 8.52.8 in reference to male make-up, and it can be taken in the same sense in this epigram. Cf. M. Salanitro, *InvLuc* 13–14 (1991/92) 284–285. It is not attested in poetry apart from Martial and Phaedrus; cf. *ThlL* 5.2.1703.51.

An epigram in which the author addresses a book of his before sending it to a possible patron. This is a farewell to a book, a special type of προπεμπτικόν (cf. Hor. *Epist.* 1.20, Ov. *Trist.* 1.1, 3.7, *Pont.* 4.5, Stat. *Silv.* 4.4) particularly frequent in Martial; cf. 1.3, 1.70, 3.4, 3.5, 4.86, 9.99, 10.104, 11.1, 12.2. He addresses a book directly in 2.1, 3.2, 4.89, 7.97, 8.1, 8.72, 10.20(19).

Martial makes reference to an as-yet unfinished portrait of himself. He is probably referring to a picture intended to go at the beginning of an edition of his work. Thus in 14.186 there is evidence for a codex edition of Virgil accompanied by a portrait. For the practice of prefacing books with a portrait of the author and a *titulus* or caption, cf. 9 *praef.*, especially ll. 3–4, where he refers to a portrait of his for a library, 9.28 and 10.99. Cf. Citroni 15 *ad* 1.1.1.

The poem is in two parts: (1) ll. 1–5 Formula for dispatch with indication of the addressee (ll. 3–4) and parenthesis in praise of the latter (l. 5). (2) ll. 6–8 Traditional comparison between painting and work of literature, underlining the latter's greater fidelity to the original.

Bibliography: R. Helm, *PhW* 46 (1926) 85, M. Citroni, *Dialoghi di Archeologia* 2 (1986) 269–301.

ll. 1–5 Note in l. 2 the alliteration of [*t*] with homoeoteleuton in *arguta picta* and cacophony in the combination of *picta* and *tabella.*

Caecilio... Secundo: unknown friend of the poet's, whom he also addresses, perhaps to criticize his work, in 5.80; cf. ll. 6–7. Martial mentions a Caecilius on other occasions but the two should not be identified (cf. 1.41, 2.72, 11.31). Nor should he be assumed to be Caecilius Secundus, later known as C. Plinius Caecilius Secundus, the famous prose-writer whom Martial addresses in 10.20(19).3, since after his adoption by his uncle on his mother's side, Pliny the Elder, C. Plinius Secundus, who died during the eruption of Vesuvius (cf. Plin. *Epist.* 6.16.19), Pliny the Younger took on the name by which he became known to posterity, C. Plinius Caecilius Secundus, following the custom at the time of retaining his paternal name instead of changing it to Caecilianus. Cf. Th. Mommsen, "Zur Lebensgeschichte des Jüngeren Plinius", *Hermes* 3 (1869) 70, Sherwin-White 70–71 *intr.* For the use of proper names in addressing people, although the study explicitly excludes the imperial period, cf. J. N. Adams, "Conventions of Naming in Cicero", *CQ* 28 (1978) 145–166. In any case, there is no evidence for Pliny having taken part in the Thracian or Sarmatian campaigns. Only his service in the legions in Syria is mentioned; cf. Plin. *Epist.* 1.10.2 (with Sherwin-White 108–109).

spirat: used metaphorically to refer to sculptures or portraits which bear a very close likeness to reality; in Martial, cf. 11.9.2: *spirat Apellea redditus arte*

Memor. Cf. Verg. *Georg.* 3.34, *Aen.* 6.847, Sil. 2.429, 14.657. Cf. Rohstein 333–334 *ad* Prop. 2.31.8, Vollmer 273 *ad* Stat. *Silv.* 1.3.47, Spaltenstein 148 *ad* Sil. 2.430. Cf. D. Kuijper, *Mnemosyne* 17 (1964) 150, especially n. 2, K. Prinz, *WS* 45 (1926/27) 90–91, *ad* 7.44.2.

arguta... manu: the application to the hands of a feature characteristic of the person to whom the hands belong is a frequent synecdoche in the *sermo poeticus*; cf. Ov. *Am.* 1.7.3–4 (with McKeown 166): *temeraria bracchia... / ... vaesana... manu.* The device is especially frequent in Ovid; cf. *Am.* 1.11.14, 1.14.36, 2.6.39, 3.6.36 (*ThlL* 8.350.18). *Argutus,* in its primary sense of 'resonant, clear-voiced', often accompanies the names of poets to refer to the fact that their work is suitable for reciting; cf. 6.34.7: *arguto... Catullo* (cf. Citroni 15 *ad* 1.1.3). Attributing to hands and fingers the ability to speak is a commonplace; cf. Ov. *Ars* 1.137, *Trist.* 2.453, Petron. *frg.* 19, Manil. 5.326, Quint. 11.3.85. Here, however, it is better to take *argutus* in the extended sense of 'sharp', 'clever' (cf. *ThlL* 2.558.28, *OLD s. v.* 6a), a similar use to the 'pieno di spirito' which Citroni defends for 1.1.3 (with parallels in Cicero and Pliny). For the phrase, cf. Claud. 18.370: *accipit et trabeas argutae praemia dextrae,* Sidon. *Epist.* 9.7.5: *scrinia tua... effractorum manus arguta populabitur.* For this use, cf. 6.89.2: *arguto... pollice,* Stat. *Silv.* 2.1.45: *blandis ubinam ora arguta querellis.* It is attested also with *res incorporea,* first in Prop. 1.16.16 (with Fedeli[2] 382): *arguta... blanditia* (*ThlL* 2.557.40–48). Cf. G. B. A. Fletcher, *Latomus* 42 (1983) 410. *Manus* and *manu* regularly appear in dactylic poetry at the end of the pentameter.

picta tabella: the proper sense is 'board' or 'writing tablet'. Its use in the sense of 'painted panel' or 'picture' is rare but accepted by the elegists and by Horace in hexameters; cf. Brink 136 *ad* Hor. *Epist.* 2.1.97. The expression is frequent; cf. Hor. *Sat.* 1.1.72, Tib. 1.3.28, Ov. *Am.* 3.7.62. In Martial, cf. 1.109.18. The diminutive *tabella* denotes a small drawing, like the small votive tablets of Tibullus (cf. *supra*), although it can also have connotations of affection to denote familiar everyday objects (cf. A. S. F. Gow, "Diminutives in Augustan Poetry", *CQ* 26 [1932] 153). For the line-ending of the pentameter, cf. Ov. *Am.* 3.2.38 (cf. E. Siedschlag, *RFIC* 100 [1972] 159).

i: imperative of *eo,* habitually used in direct addresses to a book. The sending-off, or farewell to a book is a specific type of προπεμπτικόν (cf. Helzle 120–121 *ad* Ov. *Pont.* 4.5). Martial uses it, for example, in 1.3.12, 9.99.6, 10.20(19).4, 10.104.1. See also the similar use of *vade* in 1.70.1 and 3.4.1. This is frequent usage in Ovid (cf. *Trist.* 3.7.1–2: *Vade salutatum, subito perarata, Perillam, / littera, Pont.* 4.5.1: *Ite, leves elegi, doctas ad consulis aures*). Cf. also Hor. *Epist.* 1.20.1. There are no known precedents in Greek epigram; cf. E. Siedschlag, *Form von Martials Epigrammen,* 11.

liber: direct address to the book, a proemial feature; cf. *ad* 7.26. Cf. Citroni 23 *ad* 1.3. In book 7, cf. epigram 97.

ad Geticam Peucen: for the epithet *Geticus,* cf. *ad* 7.2.2. For the island of *Peuce,* cf. *ad* 7.7.1.

Histrumque iacentem: the mss. present divergent readings: iacentem γ : tacentem β. For the same vacillation, cf. Lucan. 5.442–443: *ignava... / stagna tacentis* (MPU, *iacentis* ZGV, A. E. Housman) *aquae*. It is preferable to take *iacere* in the extended sense of *succumbere, victum, subiugatum esse*; cf. 7.80.11: *captivo... ab Histro*. For this latter sense, cf. Cic. *Flac.* 92, Ov. *Epist.* 3.124 (*ThlL* 7.27.74–82). *Iacentem* applies, by zeugma, to *Peucen* and *Histrum*, both referring, in emphatic *congeries*, to the same geographical area, the area around the mouth of the Danube. Helm (cf. *PhW* 46 [1926] 85) defends *iacentem*, but in allusion to the wintry storms which scourge the region and cause the rivers to freeze over; cf. 7.80.8.

perdomitis gentibus: ablative absolute used proleptically. The verb *perdomare* is elevated in style, conferring solemnity on the line. It is not attested in Catullus, Lucretius, Virgil, Horace, Persius or Juvenal. Apart from a single example in Sallust (cf. *Hist.* 1.11), it is first found in Tibullus (once; cf. 1.2.52). Cf. Ovid (three times; cf. *Fast.* 3.843, *Met.* 1.447, *Epist.* 12.164), Lucan (once; cf. Lucan. 2.644), Seneca (twice; cf. *Thy.* 444, 955), Martial (three times; cf. *Epigr.* 32[28, *prius* 27].12, 9.43.8) and Statius (twice; cf. *Theb.* 1.524, *Ach.* 1.778).

Parva... sed dulcia dona: ie, *carmina*; cf. Catull. 68.14, Hor. *Carm.* 3.8.27, Lucr. 1.52, *Ciris* 46. The same phrase in Stat. *Silv.* 2.3.62–63: *parva... / dona* (*ThlL* 5.1.2017.20–24). *Dulcia dona* is a unique combination; cf. *ThlL* 5.1.2194.7. The use of *parvus* corresponds to an expression of modesty by the author in reference to his work, a universal commonplace in literature (cf. E. Norden, *Antike Kunstprosa*, 595, E. R. Curtius, *Lit. europea*, 127–131, 582–590). The term alludes to the lesser literary genres, and is frequently used in opposition to *gravis* (cf. Hor. *Carm.* 3.3.72, *Epist.* 2.1.257, Prop. 3.3.5) (*OLD s. v.* 4a).

caro... sodali: an affectionate term used to address a close companion to whom one feels united by a common bond, especially a drinking companion. It is attested from early comedy; cf. Plaut. *Bacch.* 60, *Capt.* 646, and, in poetry, Catull. 12.13, Hor. *Sat.* 2.1.30. Very frequent in Martial; cf. 2.43.15. For the expression *carus sodalis*, cf. 14.11.1, and, for example, Hor. *Carm.* 1.36.5, Ov. *Ars* 1.753, *Trist.* 4.8.11, Sen. *Contr.* 1 *praef.* 13. In the same context in Martial, cf. 4.10.3.

ll. 6–8 For the idea that literature is closer to reality than are other manifestations of the plastic arts, cf. Hor. *Carm.* 4.8.13–22, Sen. *Epist.* 40.1. On the same subject, the immortality of literary work as contrasted with painting, cf. 9.76.9–10: *sed ne sola tamen puerum pictura loquatur, / haec erit in chartis maior imago meis*, Stat. *Silv.* 5.1.1–15, especially 10–13: *sed mortalis honos, agilis quem dextra laborat: / nos tibi,... ,/ longa nec obscurum finem latura perenni / temptamus dare iusta lyra.* The comparison between a literary work and painting in terms of faithfulness is particularly appropriate, in view of the fact that what was essentially valued in painting was the ability to portray originals realistically; cf. *ad* 7.44.2.

certior... vultus: on the unequivocal correspondence between the work and its author, cf. 1.53.1–3: *Una est in nostris tua, Fidentine, libellis / pagina, sed certa domini signata figura, / quae tua traducit manifesto carmina furto.* Cf. also Hor. *Sat.* 2.1.32–34 (with Lejay 301): *quo fit, ut omnis / votiva pateat veluti descripta tabella / vita senis.* For the use of *certus* to express the faithfulness with which an image reflects its original, cf. Lucr. 5.582–583: *quandoquidem* (*luna*) *claram speciem certamque figuram / praebet.* For the expression, cf. 6.73.5: *aspice quam certo videar... ore* (*ThlL* 3.918.28–38).

nullis... annis: expressive pleonasm for *numquam,* with *annus* having the sense of 'indefinite time'; cf. *ThlL* 2.119.79. Formally it can be considered an ablative of time or, preferably, a dative with the value of the agent; cf. Prop. 4.7.51. Note the anadiplosis *nullis, nullis* (cf. H. Lausberg, *Elementos,* 125 § 250).

delebilis: a coining used exclusively by Martial here; cf. *ThlL* 5.1417.61. The negative form, *indelebilis,* is attested, a coining of Ovid's; cf. *Met.* 15.876 (with Bömer[2] 489–490): *nomenque erit indelebile nostrum* (also in reference to survival through literature), *Pont.* 2.8.25, and the archaic compound *deletilis,* attested in Varro *Men.* 305, but with a different meaning; cf. Non. p. 96: *deletile non quod deleatur, sed quod deleat.* For compounds in *-bilis,* cf. Leumann-Hofmann, *Laut- und Formenlehre,* 234. Cf. Plin. *Epist.* 6.21.4: *monstrabilis,* coined by Pliny and found only in late examples (cf. Sidon. *Epist.* 3.7.2 [*ThlL* 8.1439.5–12]). For a general view, cf. M. Leumann, *Die lateinische Adjektive auf -lis* (Straßburg 1917).

vivet: cf. *ad* 7.69.5.

Apelleum... opus: Apelles was the most famous Greek painter in antiquity. He worked for Alexander the Great and his successors (cf. Plin. *Nat.* 35.92, *RE* 1.2689–2692 [O. Rossbach], C. M. Robertson, *A History of Greek Art* [Cambridge 1975] 2.492, T. B. L. Webster, *Hellenistic Poetry and Art* [London 1964] 170). The realism of his paintings is proverbial (cf. Plin. *Nat.* 35.88). He is frequently mentioned as the classic example of the good painter, with particular reference to realism; cf. Plaut. *Poen.* 1271, Cic. *Fam.* 1.9.15, *Off.* 3.10, Ov. *Ars* 3.401, Quint. 12.10.6, Stat. *Silv.* 4.6.29 (with Coleman 182). Cf. especially a cycle commemorating his famous portrait of Aphrodite Anadyomene in *AP* 16.178–182. The adjective *Apelleus* is first found in Prop. 1.2.22 (with Fedeli[2] 103), Stat. *Silv.* 1.1.100, 2.2.64, 5.1.5 and Mart. 11.9.2 (with Kay 87).

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Martial criticizes a poetaster for writing very little, the idea being that it is easy to make a good job of writing little but, in contrast, there is room in a whole book for poems of all kinds, some good, some not so good; cf. 7.81.

The epigram is in two parts: (1) ll. 1–3a The situation is presented, and the tension mantained until the end by placing the subordinate clause first and postponing the verbs. (2) ll. 3b–4 Gnomic closing *sententia.*

Martial addresses one Sabellus, a fictitious character used on another eight occasions; cf. 3.98, 4.37 (*v. l.*), 4.46, 6.33, 9.19, 12.39, 12.43, 12.60. Here, as in 12.39, the choice of name is due to the homophony with the adverb *belle.* Martial uses the same name in 9.19 for an adulatory poet, with whom the protagonist of this epigram has been identified; cf. *RE* 1a.1568 (Kappelmacher).

ll. 1–3a

Quod... laudo nec admiror: *quod* at the beginning of the epigram for emphasis is found forty-one times in Martial; cf. Citroni 45 *ad* 1.8.1. The construction of *verba laudendi* with a virtually causal final *quod* is attested from Lucil. *frg.* 835: *quod te intro misi, gratiam referat mihi.* Cf. H-Sz 579 § 313, K-St 2.2.276 § 192. For *admirari* with *quod,* cf. *ThlL* 1.743.13, Cf. 3.69.1–3: *omnia quod scribis castis epigrammata verbis... admiror, laudo.* Cf. Ov. *Epist.* 16.153: *quod rapuit laudo; miror quod reddidit umquam.*

non insulse: ie, *non sine gratia, salse.* Litotes; cf. Cic. *de Orat.* 2.221: *non nulli ridiculi homines hoc ipsum non insulse interpretantur,* Apul. *Apol.* 34. Cf. Lact. *Inst.* 1.11.1. *Insulse* is a lexicalized culinary metaphor referring to writing which lacks wit and charm: in other words, is insipid; cf. Cic. *de Orat.* 2.259, *Fam.* 9.16.4 (*ThlL* 7.1.2041.52). In poetry, the adverb is only found here; cf. *ThlL* 7.1.2041.61.

tetrasticha: a technical term from the Greek (τετράστιχος); cf. Quint. 6.3.96: *ut Ovidius ex tetrastichon Macri carmine librum in malos poetas composuerit.* See the late example in Sidon. *Epist.* 8.11.7, also mentioned in conjunction with *disticha* (cf. R. E. Colton, *CB* 53 [1976] 15).

disticha: a technical term from the Greek (δίστιχον) referring to two-line poetic compositions. In Latin before Martial, only as an adjective denoting a type of verse in Varro *Men.* 398: *etiam distichon epigrammation vocant poema.* With a different meaning, cf. Colum. 2.9.16 (on a type of *hordeum*) (*ThlL* 5.1.1519.15–26).

quod: for the postpositioning of *quod* with causal force, unattested among the hellenistic poets (ὅτι), cf. Helzle 47 *ad* Ov. *Pont.* 4.1.10.

belle: an adverb characteristic of informal language and rare in poetry except in Martial, where it is found seventeen times. It is previously attested

once in Catullus, Lucretius and the *Satires* of Horace; cf. J. B. Hofmann, *Latín familiar*, 102 § 69, Citroni 48 *ad* 1.9.1, L. Håkanson, "Adverbs in Latin Poetry", *Eranos* 84 (1986) 35. As a term applied to literature it was regularly used in the *recitationes*; cf. 2.7, 4.80. Cf. also Hor. *Ars* 428 (with Brink 406–407) Cf. S. F. Bonner, *Roman Declamation in the Late Republic and Early Empire* (Liverpool 1949) 78–79. Note the homoeoteleuton *belle*... *Sabelle* (cf. 12.39) and the rhythmic interplay between l. 2 (***pauca Sabelle***) and l. 3 (***epigrammata belle***).

nec: with adversative force; cf. Catull. 64.83 (with Fordyce 290) (*OLD s. v.* 5). Cf. K-St 2.2.42–43 § 157.

ll. 3b–4 Note the chiastic arrangement, with emphatic repetition of the verb on which the semantic weight of the epigram falls (*scribere*) and the antithesis between the beginning and the end of the *sententia*.

Martial protests about not having been invited to a birthday celebration. On the same subject, cf. 11.65 (with Kay 211). Cf. also 1.23, where the poet protests about not being invited to dinner, although the reason is quite different (cf. l. 4). Birthday feasts had been a Roman custom from early times; cf. Plaut. *Capt.* 174–175, *Pers.* 768–769, *Pseud.* 165–166, Cic. *Phil.* 2.15, Verg. *Ecl.* 3.76–78, Pers. 6.19–21, Mart. 8.64, 10.27, 10.87, 11.65, Iuv. 5.37, 11.84. The celebrations used to take place on the *Kalendae* of the month of birth (cf. H. Lucas, *CQ* 32 [1938] 5–6). Together with the social element, the event was also religious in character, with thanksgiving, prayers and rendering of honours to the *genius* of the person whose birthday was being celebrated; cf. Tib. 2.1, Gell. 19.9.1. Games and dances were also organized; cf. Ov. *Pont.* 4.9.115–116, Prop. 3.10.23. Cf. *RE* 7.1.1135–1149 (W. Schmidt), J. V. D. Balsdon, *Life and Leisure,* 121–122.

The poem is in four sections: (1) ll. 1–2 The situation is presented. (2) ll. 3–5 Rhetorical questions. (3) ll. 6–8 Martial's reply. (4) ll. 9–10 Reaction of the addressee.

He addresses one Sextus, a frequent name in Martial for a fictional character; cf. 2.3, 2.13, 2.44, 2.55, 2.87, 3.11, 3.38, 4.68, 5.38, 10.21. Only in 5.5 does he address a real person with this name, Domitian's bookseller. According to the scholiast of Juvenal (cf. *ad* Iuv. 2.21) it came to be a common name in the senatorial class; cf. J. Fergusson, *Prosopography,* 210, I. Kajanto, *Cognomina,* 40–41.

Bibliography: J. J. Hartman, *Mnemosyne* 25 (1897) 335–348.

ll. 1–2

Ad natalicias dapes: *daps,* rare in the singular, is an elevated term, extremely rare in prose before the postclassical authors; cf. *ThlL* 5.1.36.41–66, B. Axelson, *Unpoetische W.,* 106–107. It originally referred to a ritual which was lost at an early stage; cf. E. Benveniste, *Le vocabulaire des institutions indo-européennes* (Paris 1969) 2.226–229, Nisbet-Hubbard² 117 *ad* Hor. *Carm.* 2.7.17. *Natalicius* is first attested in Cicero (three times; *Phil.* 2.15, *Div.* 2.89, 2.91). In poetry, only in satire (once in Persius [1.16] and Juvenal [11.84]) and three times in Martial (cf. 8.38.12, 8.64.4).

vocabar: *vocare* is used for an invitation to dinner from Plautus on, especially in the genres closest to everyday speech. Cf. Citroni 75 *ad* 1.20.1, *OLD s. v.* 3

ll. 3–5 Note the emphatic anaphora: l. 1 *quid factum est... quid... factum est,* l. 2 *post tot... post tot.* These lines reflect the poet's impassioned outrage. For the same formulation, cf. 5.44.1: *quid factum est, rogo, quid repente factum est*

(factum est β Giarratano, Shackleton Bailey : factum γ *edd. praeter* Giarratano, Shackleton Bailey). Cf. also 10.41.3: *Quid, rogo, quid factum est? subiti quae causa doloris?*

rogo: the parenthetic use of affectionate interrogative formulas is a feature of the everyday language; cf. H-Sz 472 § 253, J. B. Hofmann, *Latín familiar,* 192–193 § 120.

repente: less frequent in poetry than its synonym *subito,* except in Lucretius. In Martial, *repente* appears eight times, *subito* ten. In general, there is a preference for *repente* in the higher genres, both poetry and prose (cf. E. Löfstedt, *Philologischer Kommentar zur Peregrinatio Aetheria* [Uppsala 1936] 168), although authors like Cicero and Caesar use the two terms indistinctly (cf. B. Axelson, *Unpoetische W.,* 32–33, D. O. Ross, *Style,* 70–72). Cf. *ad* 7.92.10.

pignora nostra: ie, *pignora amoris,* with *amor* in the broad sense of *amicitia;* cf. Verg. *Aen.* 5.538, 5.572, Ov. *Met.* 3.283 (with Bömer[2] 523), *Pont.* 2.7.36, *Trist.* 5.13.9–10.

vetus sodalis: a common expression from Plautus on, equivalent to *vetus amicus.* In Martial, cf. 1.54.7 (with Citroni 184), 2.30.3, 2.43.15, 2.44.4, 2.61.13, 5.19.9, 10.37.3, 10.104.8, 12.25.3. Cf. also Cic. *Amic.* 67, *Fam.* 5.7.1. Cf. *ad* 7.84.5.

ll. 6–8

causam scio: for the expression, cf. Verg. *Aen.* 5.788, Ov. *Trist.* 4.10.89.

Hispani... pustulati: ellipsis for *Hispanum* (*argentum*) *pustulatum,* as in 8.50(51).6: *et niveum felix pustula vincit ebur. Pustulatus* is applied to silver of very pure quality, because of the ridges which appear on the surface during the process of purification; cf. Suet. *Nero* 44.2: *exegit... ingenti fastidio... argentum pustulatum,* Alf. *dig.* 19.2.31: *cum argentum pustulatum fabro daretur...* The more frequent spelling is *pusulati,* from *pusula,* which originally meant 'scab', the naturally-formed protective layer around a sore or an inflamed wound. With this meaning in Martial, cf. 11.98.4 and 14.167.1. Cf. Tib. 2.3.10, Cels. 4.13(6).2. From this it derives the meaning of 'small prominence on a surface', applied especially to very pure silver; cf. Plin. *Nat.* 20.203, 37.199. For Spanish silver, cf. Varro *Men.* 170.3, Plin. *Nat.* 33.96. Cf. *RE* 8.2.2005–2006 (Shulten). The derived adjective *Hispanus* is attested ten times in Martial, three in Horace and Silius, twice in Ovid, and once in Lucan and Plautus. Cf. E. Artigas, A. de Riquer, *Fortunatae* 5 (1993) 197. There is divergence in the manuscript tradition: Hispani β *edd.* : argenti γ. The reading of family γ is an unnecessary explanatory gloss.

tibi: for the addressee expressed in the dative, cf. Prop. 3.16.1: *dominae mihi venit epistula nostrae.* Cf. *ad* 7.30.3.

libra: cf. *ad* 7.58.2.

levis toga: ie, 'smooth', 'of quality'; cf. *ThlL* 7.2.1221.24. Cf. 14.138: *Laena] Tempore brumali non multum levia prosunt: / calfaciunt villi pallia vestra mei.* Helm (cf. *PhW* 46 [1926] 85) defends the reading of β, *tenuis,* although

it is always trisyllabic in Martial. For confusion with *tenuis* in the mss., cf. Plin. *Nat.* 19.76.

rudes lacernae: a cloak to protect the toga from inclement weather, especially suitable for rain; cf. Plin. *Nat.* 18.225: *nubilo occasu pluviosam hiemem denuntiat, statimque augent lacernarum pretia, sereno asperam et reliquarum vestium accendunt.* It was probably brought to Rome from the east in the first c. BC and was worn first exclusively by soldiers, but soon adopted by civilians. Although Augustus forbade its use in the Forum (cf. Suet. *Aug.* 40), it was commonly used as protection for the toga in Martial's day (cf. 8.28.22, 9.22.13 [with Henriksén 129], 12.26.11). *Lacerna* is an unpoetic term of limited use in the lesser genres. It is rare in general, except in Martial, where it is found thirty-three times. Cf. Ovid (once; *Fast.* 2.746), Propertius (twice), Statius (twice) and Juvenal (seven times). Cf. Citroni 288 *ad* 1.92.7.

ll. 9–11 For the device of concluding with the words of another, cf. *Epigr.* 27(24).6, 2.75.9–10, 4.42.16, 5.4.6, 9.45.6–8, 10.31.5–6, 10.51.6, 13.24.2, 13.58.2. It is a stylistic feature already attested in the *Greek Anthology*; cf. 7.229 (Dioscorid.) (with Galán Vioque 311), 7.230 (Eryc.), 7.432 (Damag.), 7.434 (Dioscorid.). Cf. E. Siedschlag, *Form von Martials Epigrammen*, 109. Hartman proposed placing l. 9 after the question in l. 5, as a reply to it and to make way for the real cause (ll. 6–9), arguing on the grounds of the sententious nature of l. 10, the supposed infrequency of a final line beginning with *iam* and the absurdity, in his opinion, of Martial's asking his interlocutor the reason for his attitude if he already knows the answer (cf. J. J. Hartman, *Mnemosyne* 25 [1897] 336–338). Note the ring composition in the ending, with *annominatio* – *vocabar* (l. 1)-*vocator* (l. 11) – (cf. H. Lausberg, *Elementos*, 137 § 279) and polyptoton – *non amicus* (l. 2)-*non amicos* (l. 11) – (cf. H. Lausberg, *Elementos*, 138 § 280).

sportula: a rare term in poetry. It is attested fourteen times in Martial and three in Juvenal (cf. 1.95, 3.249, 10.46). The *sportula* was the daily payment of a sum of money from patrons to their clients. The name, *sensu proprio* 'small basket', probably comes from the practice of giving a basket of food to dinner-guests. Here it refers to the dinner the patron offers his clients; in the same sense, cf. 9.85.4 (with Henriksén[2] 116), 13.123.1. Cf. also 8.49(50).10 where *sportula* alludes to an informal meal (cf. Suet. *Claud.* 21.4). For uses of *sportula* in the sense of 'gift of money', cf. 1.59.1, 1.80.1, 3.7.5, 3.14.3, 3.30.1, 3.60.10, 8.42.1, 10.27.3, 14.125.2 (cf. Iuv. 1.118, 1.128, 10.46, 13.33). This kind of dole became common from at least the second half of the 1st c. AD. There is evidence of Domitian unsuccessfully attempting to revive the old tradition of extending invitations to dinner; cf. Suet. *Dom.* 7, and Mart. 3.7, 3.14, 3.30 and 3.60. On the *sportula*, cf. Courtney 104–105 *ad* Iuv. 1.95, J. Marquardt, *Privatleben*, 1.242–246 § 207–210, Friedländer, *SG*, 1.226, *RE* 3a.2.1883–1886 (Hug). Cf. especially J. Le Gall, "La 'nouvelle plèbe' et la sportule quotidienne", *Mélanges d'Archéologie et d'Histoire offerts à André Piganiol* (Paris 1966) 3.1449–1453, D. van Berchem, *Le distribution de*

blé et d'argent à la plèbe romaine sous l'empire (Genève 1939), R. Marache, "Le problème social chez Martial et Juvenal", *REL* 38 (1960) 51–52, J. Guillén, *Urbs Roma*, 2.111.

negotiatur: a prose term, and a hapax in Martial. The synonymous *mercari* is more frequent; cf. 1.66.12, 7.51.1, 12.72.1 and 6.5.1.

pascis munera,... , non amicos: synthetic antithesis typical of the colloquial language; cf. Ter. *Hec.* 214: *lapidem, non hominem.* Cf. H-Sz 728 § 17. Note the word-play, with *pascis* used zeugmatically, first with *munera,* with a metaphorical force echoing Martial's criticism of the patron who has slighted him, and then with *amicos,* in the extended sense characteristic of social contexts, that is, 'to feed one's guests'; cf. Cic. *Att.* 6.1.13: *in... splendidissimis canistris holusculis nos soles pascere* (*ThlL* 10.1.595.43). See also Iuv. 3.141: *pascit servos.* For *pascere* in the metaphorical sense of 'to nourish', 'to foster', cf. Verg. *Aen.* 10.627: *spes pascis inanis,* Hor. *Epist.* 1.18.35: *nummos alienos pascet,* Ov. *Met.* 9.749: *spes est, quae pascat amorem* (*OLD s. v.* 4d). For the idea of holding banquets for reasons other than friendship, cf. 9.14.

Iam: *iam* + future in the sense of *mox*; cf. Hor. *Sat.* 1.1.16, 2.3.151 (with Muecke 148), 2.7.74, *Ars* 468 (*ThlL* 7.1.105.19–106.21). Cf. Nisbet-Hubbard 69 *ad* Hor. *Carm.* 1.4.16. Cf. 2.60.3–4: *Iam mihi dices / 'non licet hoc'.*

vocator: Martial uses the noun here to denote the slave responsible for distributing the invitations. Cf. Sen. *Dial.* 3.37.4. The proper term is *invitator,* which is attested epigraphically; cf. *CIL* 6.3975, 6.7010, 6.8634, 6.8792, 6.8857–8862. In Martial, cf. 9.91.2 (with Henriksén[2] 136). Cf. J. Marquardt, *Privatleben,* 1.148, J. H. D'Arms, "Slaves at Roman convivia", in W. J. Slater, ed., *Dining in a Classical Context* (Michigan 1991) 172. See also the function of the *nomenclator* in Sen. *Epist.* 19.11, Petron. 56, Suet. *Tib.* 72.3. Formally this is a noun from a verb, *vocare.* Apart from this single example in Martial, it is not found in poetry. In prose, cf. Sen. *Dial.* 5.37.4: *minus honorato loco positus irasci coepisti convivatori, vocatori,* Plin. *Nat.* 35.89, Suet. *Cal.* 39.2.

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Martial, adopting the role of *propugnator amoris*, defends the physical attraction felt towards a beautiful boy in the face of the criticism of an unrestrained scandalmonger, Lausus, on whom cf. *ad* 7.81. The poet, in one of his most stylistically-rounded epigrams (cf. *infra*), compares the supposedly irregular love of a fair-faced youth with other ludicrous attractions which were accepted as normal by Lausus and the society of his time. Line by line, Martial ironizes on the excessive devotion to pets and black slaves, and the interest in the most exotic species. See a similar justification by Horace, with mythological *exempla*, of the love for a slave in *Carm.* 2.4, and also Verg. *Ecl.* 10.37–39.

The owning of pets was widespread in the ancient world. The emperor Augustus considered it a foreign fashion; cf. Plu. *Per.* 1. Excessive affection for pets is a frequent object of censure. Plautus makes fun of the practice of dogs sleeping alongside their masters in bed (cf. *Curc.* 691), and Propertius denounces a puppy that has replaced the husband in Arethusa's bed (cf. 4.3.55). There was even a case of a Roman woman being accused of adultery with her dog (cf. Ael. *NA* 7.19). References in satirical literature during the empire are numerous; cf. Sen. *Apoc.* 13.3, *Epist.* 50.2, Petron. 64, 71, Iuv. 6.652–654. In Martial, cf. 1.83, 1.109, 14.198. For condemnation of an excessive love of the exotic, cf. [Quint.] *Decl.* 298. Martial also deals with this subject in 1.83 (with Citroni 261) and 1.109 (with Citroni 331–332).

The epigram is structured on the rule-exception pattern: working from general behaviour, Martial deduces that the exception need not necessarily be such. The poem is in two parts: (1) ll. 1–8 Line by line, and in rapid succession, comes a list of various anomalous passions which are not condemned by Lausus. (2) ll. 9–10 A question in which, in view of the rule, the supposed exception censured by Lausus but defended by the poet is presented as normal.

Fortuny Previ wrongly takes the animal names (*lagalopex, ichneumon, cercophitecus*) as metaphors for *mentula*; cf. F. Fortuny Previ, *AUM* 40 (1981/82) 120, *Myrtia* 1 (1986) 74, 78–79, 87.

Bibliography: G. Friedrich, *RhM* 68 (1913) 271–277, W. Heraeus, *RhM* 74 (1925) 325. On pets in Rome, cf. O. Keller, *Tierwelt*, 1.92.

ll. 1–8 In each line a different type of relationship is presented. Note the concatenation of proper names, one in each line and all denoting invented characters, helping to give a greater impression of standard behaviour, that is, a rule accepted by society in general, and the persistent anaphora of the conditional conjunction *si*, sometimes at the beginning of the line (ll. 1, 2, 3 and 7), and in other cases postponed to the third position (ll. 3, 5 and 6). Anaphora with *si* is frequent in Martial; cf. 1.39, 2.53, 4.86, 8.24

(for anaphora as a stylistic device in Martial, cf. P. Laurens, *L' abeille*, 323), and the striking *variatio* of verbs in the semantic field of *amare*, again one per line; cf. *gaudere*, *frui*, *flagrare*, *amare*, *delectare* and *placere*, followed by expressive periphrases reflecting the same feeling of affection; cf. ll. 7–8. For the reiteration of conditional clauses and anaphora of the connector in comparative structures, cf. 1.39.1–8. Cf. T. Adamik, *Eos* 69 (1981) 305–306.

meus... Flaccus: ie, *meus* ⟨*amicus*⟩ *Flaccus*. Martial mentions a friend with this name a number of times between books 1 and 12. There is no mention of him in books 2, 3 and 5, and only one in 10 and 12. It is not possible to identify him. Cf. Citroni 196 *ad* 1.59, R. A. Pitcher, *Latomus* 43 (1984) 414–423. Cf. *ad* 7.82.

aurita... lagalopece: *nomen animalis domestici*; cf. W. Heraeus, *RhM* 74 (1925) 325, n. 3, *ThlL* 7.2.893.10. An *animal ignotum*, and object of various conjectures. J. M. C. Toynbee (cf. *Animals in Roman Life and Art* [London 1973] 102) argues that it is a long-eared seal; Renn (cf. *Zeitsch. für das Bayr. Gymnas.* 13, 212–213) [information in G. Friedrich, *RhM* 68 (1913) 272]) suggests a fox, again with long ears. In the whole of Latin literature, the noun appears only here. It is unlikely to be a monstrous invention on the part of Martial, since the other animals he refers to as being the solace of their owners are real and attested (*contra* C. Salemme, *Marziale e la 'poetica' degli oggetti. Struttura dell' epigramma di Marziale* [Napoli 1976] 34: 'lagalopex è assente dai lessici, ma è quasi certamente un animale, anche se inesistente, un mostro lessicale creato ad arte da Marziale'). It could also be, as Friedrich points out (cf. *RhM* 68 [1913] 272), an affectionate term for a pet hare (cf. O. Keller, *Tierwelt*, 1.216), so called because it resembles the fox in cleverness. Friedrich connects the term with χηναλώπηξ, which denotes a type of Egyptian goose or duck (cf. Hdt. 2.72) also called ἀλώπεξ (cf. Ar. *Av.* 1295, Ael. *NA* 5.30). Cf. also Walde-Hofmann 752, according to whom the term *lagalopex* is related with χην-αλώπεξ-εκος, indicating a kind of duck from Egypt. Fortuny connects it with the root *lag-* in *langueo*, taking it in the physical and moral sense, within the framework of his erotic interpretation of this epigram (cf. *AUM* 40 [1981/82] 120). *Auritus* is an adjective derived from *auris*, here in its proper sense in reference to an animal with large ears; cf. Verg. *Georg.* 1.308: *auritosque sequi lepores* (cf. Macr. *Sat.* 6.5.6), Ov. *Am.* 2.7.15: *auritus... asellus*, Apul. *Met.* 4.19: *canes... venaticos auritos*, Avien. *Arat.* 751. It is attested as early as Plautus; cf. *Asin. prol.* 4: *auritum poplum* (*ThlL* 2.1519.19–53).

fruitur: *frui* + personal object means 'to enjoy someone's company'; cf. 1.86.5. It often has sexual implications; cf. Plaut. *Asin.* 918, Lucr. 4.1105–1106, Hor. *Carm.* 1.5.9, Ov. *Am.* 2.9b.46, *Met.* 9.724 (*ThlL* 6.1.1424.22–52). Cf. E. Montero Cartelle, *Latín erótico*, 183–184, J. N. Adams, *LSV*, 198. A similar use is found in Greek with the verbs ἀπολαύω and τέρπομαι; in the *Greek Anthology*, cf. 5.160.2 (Mel.), 5.18.2 (Rufin.), 12.4.1 (Strat.), 12.210.3 (Strat.), 12.217.6 (Strat.), 12.223.4 (Strat.), 5.244.8 (Paul. Sil.), 5.201.2. Cf. Navarro Antolín 243 *ad* [Tib.] 3.3.32.

tristi... Aethiope: a north-African people, mentioned metaphorically for 'any man of black race'. In Martial, only here and in *Epigr.* 3.10: *Aethiopes*, in the same metrical position at the end of the pentameter. Such slaves were highly prized; cf. Ter. *Eun.* 165–167: *nonne ubi mi dixti cupere te ex Aethiopia / ancillulam, relictis rebus omnibus / quaesivi?* Hor. *Carm.* 1.29.5, [Quint.] *Decl.* 298.12, Petron. 102. For the Ethiopian slave is reserved the honour of being the only human being mentioned in the midst of this collection of exotic animals. Cf. F. M. Snowden Jr., "Some Greek and Roman Observations on the Aethiopians", *Traditio* 16 (1960) 19–38, Y. Nadeau, "Aethiopeans", *CQ* 20 (1970) 339–349, U. Hintze, *Alten Kulturen im Sudan* (Leipzig 1966). For the etymology, cf. H. Frisk, *Griechisches etymologisches Wörterbuch* (Heidelberg 1960) 1.37–38, J. Chadwick, L. Baumbach, "The Mycenaean Greek Vocabulary", *Glotta* 41 (1963) 168. Cf. *ad* 7.30.4. However, following a suggestion by F. Socas Gavilán, it may be better to assume that Martial is referring here, within the catalogue of monstrosities, to a rare type of black fish only mentioned by Agatharcides of Cnidos (2nd c. BC), flat-faced and similar in size to a human being; cf. Agathar. 109: Ὅτι καὶ ἄλλοι μὲν πολλοί, ἰχθύες περὶ τοὺς προειρημένους τίκτονται τόπους παρηλλαγμένην ἔχοντες τὴν φύσιν, γίνεται δὲ τις ἰχθύς ὑπερβαλλόντως μέλας, ἀνδρὸς ἔχων μέγεθος, ὃν καλοῦσι αἰθίοπα, διὰ τὸ καὶ τοῦ προσώπου σιμὸν ἔχειν τὸν τύπον (*LSJ* 2, *s. v.* Αἰθίοψ).

Canius: not to be identified with Canius Rufus, who is often mentioned by the poet; cf. *ad* 7.69. Here, a fictitious character. Cf. *contra* Shackleton Bailey, *Index nominum*, 496.

Publius: this individual cannot be identified. He is mentioned several times. Again in relation with a puppy, in 1.109.5. In 2.57 he is mentioned as a friend of the poet's and a model of elegance in dress. In 10.98 he acts as host to the poet, who is struck by the beauty of his slaves (according to the *index nominum* [cf. 519] of Shackleton Bailey, the name is applied to an invented character). In the last line, in fact, homosexual inclinations are insinuated in Publius. In 7.72 there is mention of another Publius, who is not to be identified with the above.

exiguae... catellae: cf. 14.198.1: *parvae catellae.* For *exiguus* applied to an animal, cf. Verg. *Georg.* 1.181: *exiguus mus. Catella* is a rare term, characteristic of everyday language, which is given to the use of affectionate diminutives. In Martial there are six occurrences in the feminine (cf., apart from here, 1.109.5, 1.109.14, 3.82.19, 14.198 [*lemm.*], 14.198.1) and one in the masculine; cf. 1.83.2 (with Citroni 262). The feminine form is attested only once in poetry, in Iuv. 6.654. In prose, cf. Petron. 64 6, 71.6. In the masculine, cf. Plaut. *Curc.* 691, *Stich.* 620, Hor. *Sat.* 2.3.259, Varro *Men.* 503, Cic. *Div.* 1.103.

flagrat amore: cf. *ad* 7.26.8. For the expression, cf. Catull. 67.25, Hor. *Epod.* 5.81, Ov. *Am.* 1.13.34. *Exiguae... catellae* functions as an objective genitive.

Cronius: Cronius β : Chronius γ. The choice is difficult, since both are found in the epigraphical sources. For Cronius, cf. *CIL* 9.848; cf. also Plin.

Nat. 37.8 and late examples; cf. *ThlL onom.* 2.731.41–53. For Chronius, cf. *CIL* 6.5425, 14153 (*ThlL onom.* 2.417.18–27). Since Schrevelius there has been unanimous preference for Cronius. Cf. G. Friedrich, *RhM* 68 [1913] 273.

similem: ie, *similem sibi* (= *Cronio*). *Errat* Friedrich (Cf. *RhM* 68 [1913] 273: 'denn Martial meint: *similem exiguae catellae*') (*OLD s. v.* 6a).

cercopithecon: a black monkey with a tail, worshipped in Thebes; cf. Str. 15.1.37: κερκοπιθήκους δὲ μείζους τῶν μεγίστων κυνῶν, λευκοὺς πλὴν τοῦ προσώπου· τοῦτο δ' εἶναι μέλαν (παρ' ἄλλοις δ' ἀνάπαλιν), τὰς δὲ κέρκους μείζους δυεῖν πηχέων, ἡμερωτάτους δὲ καὶ οὐ κακοήθεις περὶ ἐπιθέσεις καὶ κλοπάς, Plin. *Nat.* 8.72: *cercopithecos nigris capitibus, pilo asini et dissimiles ceteris voce*, Artem. 2.12: κερκοπιθήκους τοὺς τὰς οὐρὰς ἔχοντας. Cf. Iuv. 15.4 (with Courtney 593 [with bibliography], Mayor 359). See also 14.128, 14.202.2 (with Leary 270): *si mihi cauda foret, cercopithecus eram.* Before Martial it is attested in Lucil. *frg.* 1321 (1214 Warmington): *cercophitecos est simiae genus in Aegypto et Aethiopia*, Varro *Men.* 127, Plin. *Nat.* 8.72. It was normal among the Greeks to have trained monkeys as pets; cf. Cic. *Div.* 1.34.76: *simia, quam rex Molossorum in deliciis habebat.* On simians in antiquity, cf. *RE* 1.1.706.32 (Oder.), W. C. McDermott, *The Ape in Antiquity* (Baltimore 1938). Formally the term is adapted from the Greek and derived from κέρκος, 'tail'; cf. H. Frisk, *Griechische etymologisches Wörterbuch* (Heidelberg 1960) 1.831.

perniciosus ichneumon: a quadruped of Egyptian origin which fed on crocodile eggs; cf. Ael. *NA* 6.38. It is a loanword from the Greek (ἰχνεύμον), first attested in Latin in Cic. *ND* 1.101: *Aegyptii nullam beluam nisi ob aliquam utilitatem... consecraverunt... possum de ichneumonum utilitate... dicere.* Cf. Vitr. 8.2.7, Plin. *Nat.* 8.87, 37.138, Arist. *HA* 612a16, Plu. *Mor.* 966d. It can also denote a type of fly; cf. Plin. *Nat.* 10.204, 11.72. Cf. O. Keller, *Tierwelt*, 1.158. Cf. *ThlL* 7.1.157.63–82. *Perniciosus* is a rare term in poetry, only found in the lesser genres; cf. Hor. *Sat.* 2.7.104, Iuv. 10.54, Ov. *Trist.* 2.14, 5.1.68. The noun *pernicies* is also unusual in poetry; cf. B. Axelson, *Unpoetische W.*, 103. So called because of its practice of eating birds and eggs.

pica salutatrix: *pica* is a very common bird known scientifically as the *pica caudata* and equivalent perhaps to the jay or κίσσα (cf. D'Arcy W. Thompson, *A Glossary of Greek Birds* [London-Oxford 1967] 146, O. Keller, *Tierwelt*, 2.112–113). Cf. Ov. *Met.* 5.299, Pers. *prol.* 9, Petron. 28.9, Plin. *Nat.* 10.121, Mart. 3.95.1–2, 14.74. Cf. F. Caoni, *Ornithologia latina* (Gènova 1979) 414–417. In Rome, the custom of having this type of bird at home was now widespread; cf. Plin. *Nat.* 10.117–124. At the banquet of Trimalchio, for example, the guests were greeted by an owl in a gold cage; cf. Petron. 28.8. Martial mentions birds of this type on several occasions; cf. 3.60.6, 9.54.9, 14.76. Birds which imitate the human voice have always attracted attention. On the parrot, cf. Ov. *Am.* 2.6.48, Stat. *Silv.* 2.4.29, Mart. 14.73, *AP* 9.562, *AL* 762.31–32, Plin. *Nat.* 10.117, 10.121. Cf. especially *AP* 9.562.1–4 (Crin.):

Ψιττακὸς ὁ βροτόγηρυς, ἀφεὶς λυγοτευχέα κύρτον,
ἤλυθεν ἐς δρυμοὺς ἀνθοφυεῖ πτέρυγι.
αἰεὶ δ' ἐκμελετῶν ἀσπάσμασι Καίσαρα κλεινόν,
οὐδ' ἀν' ὄρη λήθην ἤγαγεν οὐνόματος.

Salutatrix is a term coined by Martial, who uses it here and in 9.99.2. Juvenal is the second and last Latin author in whom it is attested; cf. Iuv. 5.21: *salutatrix ... turba*. For the adjectival use of derived forms in *-trix*, cf. K-St 1.1.232 § 61, H-Sz 157 § 92.

gelidum... draconem: the expression is found only here. The adjective refers, not to the reptile's body temperature, but to the deadly nature of its poison and its intrinsic relationship with death; cf. Lucan. 6.488, 9.844, Mart. 12.28(29).5 (*ThlL* 6.2.1729.65–69).

collo nectit: cf. 14.206.1: *Collo necte, puer, meros amores*. *Collo* can be taken either as an ablative or a dative; cf. Verg. *Aen.* 4.239: *et primum pedibus talaria nectit*, Stat. *Silv.* 4.2.8–9: *si pariter mihi vertice laeto / nectat odoratas... lauros*. For *nectere* in the sense of 'tie around', cf. Verg. *Ecl.* 6.23, Sil. 11.247 (*OLD s. v.* 3b).

†Gadilla†: Gadilla β : glacia γ. The different readings of the mss. have given rise to a host of conjectures. Scriverius suggested *Gratilla*, and Heinsius, *Glaucilla*. He was followed by F. G. Schneidewin, W. Gilbert, W. M. Lindsay and J. D. Duff. *Glaucia* is attested in inscriptions; cf. *CIL* 1.3017, 3123, 3279. Friedrich (cf. *RhM* 68 [1913] 273–274) defends W. Gilbert's conjecture, *Claudilla*, which was questioned by Friedländer 517 *a. l.*, who conjectures *Gladilla*. W. Heraeus wavers between *Gadilla* (of the *gens Gadia*) or *Cadilla* (of the *gens Cadia*), the latter attested in a Spanish inscription; cf. *CIL* 2.971 (cf. I. Kajanto, *Cognomina*, 168). In his edition he adopts *Cadilla*, the prosody of which is unknown, while admitting that *Gadilla* could be correct. Cf. also H. J. Izaac. The *g* / *c* confusion is habitual in the mss. of Martial; cf. 3.55.3: Gellia : cellia β, 4.82.4: tetrica : tetriga γ, 7.64.9: Siculis β: singulis γ. Cf. Heraeus XLIV–XLV *a. l.*, *RhM* 74 [1925] 320. The reading of β, accepted by C. Giarratano and athetized by D. R. Shackleton Bailey, is dubious because it is attested only here and the length of the first syllable is not clear, although it is probably long by nature, given that *Gades* and *Gaditanus* both have long *a*.

luscinio tumulum... facit: facit β : dedit γ *edd.* R. Helm (*PhW* 46 [1926] 85–86) defends, *recte*, the reading of β, *facit*, which maintains the string of presents. As a parallel, cf. Verg. *Ecl.* 5.42: *tumulum facite*. *Facere* is also frequently used in this sense in funerary inscriptions; cf. *CIL* 1.1070: *fecit sibi et sueis*, 1277: *vivus fecit sibei et... uxori* (*ThlL* 6.1.87.47–57). In addition, *dare* often functions as a synonym for *condere* in the periphrastic expression *dare aliquid alicui*, but the dative habitually expresses the destination, that is, the ground, a tomb or a funeral pyre. The expression is characteristic of epic and tragedy; cf. Acc. *Trag.* 112, Apul. *Met.* 7.26, Ov. *Met.* 2.326, *Ib.* 150, Sen. *Tro.* 604, Sil. 13.692. Cf. also Pers. 6.34–35 (with Kißel 812). For W. M. Lindsay, the choice between the two readings is 'extremely uncertain' (cf. *Ancient*

Editions, 25). The custom of burying loved animals was widespread. Numerous epitaphs have been preserved from the tombs of animals, in which the owners mourn the loss of their pets; cf. G. Herrlinger, *Totenklage um Tiere in der antiken Dichtung* (Stuttgart 1930) 14–51. Epitaphs of this kind are frequent in the *Greek Anthology*; cf. 7.190 (Anyt. or Leon.), 7.198 (Leon.), 7.189 (Arist.), 7.194 (Mnas.), 7.364 (Marc. Arg.). In Martial, there are examples in 1.109 and 11.69 (with Kay 216). Cf. Ov. *Am.* 2.6, Stat. *Silv.* 2.4, 2.5. There is also epigraphical evidence; cf. *CIL* 6.29896, 10.695, 13.488. On this practice, cf. Citroni 331–332 *ad* 1.109. Cf. J. M. C. Toynbee, *Animals in Roman Life and Art* (London 1973) 108. *Tumulus, sensu proprio,* means 'a rounded knoll', but is often used in the extended sense of 'burial mound'; cf. Verg. *Aen.* 6.379–380, 7.5–6, Ov. *Met.* 8.236 (Forcellini 6.211 § 3, *OLD s. v.* 2a).

luscinio: bird-name first found in Horace; cf. *Sat.* 2.3.245: *luscinias soliti inpenso prandere coemptas.* In Plautus the diminutive form *lusciniola* is attested; cf. *Bacch.* 38. As a domestic bird, cf. Plin. *Epist.* 4.2.3: *(puer) habebat luscinias, psittacos, merulas; omnes Regulus circa rogum trucidavit.* It is found in the masculine (cf. Phaedr. 3.18.2, 3.18.11, Sen. *Epist.* 76.9) and feminine (in Martial, cf. 14.75 (*lemma*); cf. Hor. *supra*) (*ThlL* 7.2.1863.65–1864.46).

Telesina: Telesina γ *edd. praeter* Lindsay, Duff, Heraeus, Shackleton Bailey : Telesilla β Lindsay, Duff, Heraeus, Shackleton Bailey. There is the same uncertainty, although the distribution over the mss. is different, in 6.7.4: Telesina β : Telesilla *T* γ, and 11.97.2: Telesina β : Telesilla γ. *Telesina* also in 2.49.1 with no ms. divergence. Both are attested in the epigraphical sources; cf. *CIL* 6.27141, 9.1171, 5.4662 and I. Kajanto, *Cognomina*, 187. We prefer the reading of γ, *Telesina*, since *Telesilla* looks like an error from the proper name in l. 7.

ll. 9–10 Conclusion of the epigram. The hexameter is a golden line.

blanda... ora: *blandus* with the meaning of *dulcis, delicatus, suavis*, is poetic usage. With reference to parts of the human body, it is first found in Hor. *Carm.* 3.23.18. For the phrase, cf. Ov. *Met.* 13.555, *Trist.* 5.1.17. Cf. also Tib. 1.6.1, Val. Fl. 3.507, Stat. *Silv.* 1.1.31, Sen. *Oed.* 7, Cf. Mart. 7.95.8 (*ThlL* 2.2037.67). Cf. Bömer[2] 403 *ad* Ov. *Met.* 2.691.

Cupidinei: poetic adjective derived from *Cupido.* In the sense of 'delightful', 'attractive', it is only attested here. In reference to Cupid, god of love, cf. *Culex* 408, Ov. *Trist.* 4.10.65, *Rem.* 157 (cf. Claud. 10.71). In Martial, only here (Forcellini 2.544 § 2, *ThlL onom.* 2.750.16).

Labyrtae: not attested elsewhere, like the reading of γ, *Labycae* (L. Friedländer, W. M. Lindsay, J. D. Duff). G. Friedrich proposes *Babyrtae*, attested in Plb. 4.4 and in the lexical field of *stultus, ineptus* (together with *baburrus*; cf. Isid. *Orig.* 10.31) Cf. G. Friedrich, *RhM* 68 (1913) 276. In the view of W. Heraeus (cf. *RhM* 74 [1925] 320) there are insufficient criteria to make a final decision, since both terminations are frequent.

qui: ie, *quisquis*; cf. H-Sz 202 § 108.

haec... monstra: refers back to the animals cited in ll. 1–8. Cf. Verg. *Georg.* 1.181–185: *mus... , talpae... , bufo et quae plurima terrae monstra ferunt*, *Aen.* 7.21: *quae ne monstra pii paterentur talia Troes.*

dominis... suis: in the sense of 'animal-owner', cf. *ThlL* 5.1.1915.43–76.

Martial addresses the scandalmonger Lausus for the last time, not mentioning him until the final line. The poet argues that his work is widely circulated, in order to counter criticism levelled against him, the nature of which is not revealed, and detract from its importance. Lausus had presumably criticized Martial's work for not being widely read. The poet, for his part, claims to be read in a distant province by a public of both sexes and all ages.

Criticism of those who censure his poetry is a topos in Martial; cf. 1.40, 1.91, 2.71, 2.86, 4.27, 5.10, 5.33, 5.60, 6.64, 10.45, 11.20, 11.90. Cf. P. Bauwin, *Les Poèmes de Martial sur son oeuvre: étude analytique et critique* (Thès. Louvain 1943) 123.

Poets often boast of the fame they enjoy in the provinces; cf. Hor. *Carm.* 2.20.14–20, especially 19–20: *me peritus / discet Hiber Rhodanique potor, Epist.* 1.20.13, *Ars* 345, Prop. 2.7.17–18, Ov. *Trist.* 4.9.19–24, 4.10.121–128. In Martial, cf. 1.1.2, 1.61.12, 3.95.7–8, 5.13.34, 8.61.3–5, 9.84, 9.97, 11.3.3–6, 12.2(3). See especially 8.3.3–4: *iam plus nihil addere nobis / fama potest: teritur noster ubique liber.* Cf. R. W. Garson, *Prudentia* 11 (1979) 7–13.

In this sense, and leaving aside the hyperbole which characterizes the genre (cf. 1.1.2: *toto notus in orbe Martialis*), the poet repeatedly insists in his epigrams that his work is widely circulated: cf. 6.60(61).1–2: *Laudat, amat, cantat nostros mea Roma libellos, / meque sinus omnes, me manus omnis habet,* 11.3.5: *dicitur et nostros cantare Britannia versus,* 9.84.5–6: *me tibi Vindelicis Raetus narrabat in oris / nescia nec nostri nominis Arctos erat.* In consonance with the above, epigrams by Martial have been found in inscriptions in different parts of the empire: 1.114.6 in Potier in Germania Superior; cf. *CIL* 13.5657, and Mart. 1.40 in the lower Alps and Algeria; cf. *CLE* 2064. Cf. W. Heraeus, "Lateinische Gedichte auf Inschriften", *Hermes* 48 (1913) 450–452, Howell 191 *ad* 1.40, 334 *ad* 1.114, H.-I. Marrou, "Deux inscriptions métriques d' Afrique", *REL* 44 (1966) 372–376.

The circulation of his work is not simply a recurrent topic in Martial, but appears to be a common theme in the writers of this and later periods; cf. Plin. *Epist.* 1.2.6, 1.11.2, Apul. *Apol.* 55.11. In fact, the signs are that literary commerce within the empire underwent a boom in the last decade of the 1st century (cf. P. Fedeli, "I sistemi di produzioni e diffusione", in *Lo spazio letterario di Roma antica* [Roma 1989] 2.357, E. E. Best, Jr., *CJ* 65 [1969] 208–212). On the circulation of literary works, cf. Plin. *Epist.* 4.7.2, Tac. *Hist.* 16.22: *diurna populi Romani per provincias, per exercitus curatius leguntur, ut noscatur, quid Thrasea non fecerit.* Cf. R. J. Starr, "The Circulation of Literary Texts in the Roman World", *CQ* 37 (1987) 213.

Three different sections can be distinguished: (1) ll. 1–4 Presentation of a rumour which has come to the poet's ears, according to which his books

have reached as far afield as Vienna (modern Vienne) in Gallia Narbonensis, and are read by everyone. (2) ll. 5–8 A *priamel* comparing the fame of his work in the above region with, first of all, the circulation of his poems in Lower Egypt (ll. 5–6) and, secondly, proverbial wealth (ll. 7–8). (3) ll. 9–10 Proclamation of his own fame as a poet and direct address to one who has presumably been slandering him and spreading the opposite view from that defended by Martial in this epigram: Martial ridicules him and ironically states that from now on he is going to heed him, in spite of all the evidence.

The poet presents his arguments to Lausus, who is directly addressed only at the end of the epigram. On this slanderer of Martial, cf. *ad* 7.81.

Bibliography: E. E. Best, *CJ* 65 (1969) 208–212, R. W. Garson, *Prudentia* 11 (1979) 7–13.

ll. 1–4 The circulation of Martial's work in Vienna. Cf. 11.3.5 (cited *supra*).

Fertur: opening an epigram by reporting a rumour is a common stylistic procedure in Martial; cf. 1.29, 2.40, 2.72, 3.9, 3.87, 5.77. See especially 5.33.1. Cf. the same procedure at *AP* 11.68 (Lucill.): τὰς τρίχας... τινὲς βάπτειν σε λέγουσιν. For the use of *ferre* in this sense, cf. *OLD s. v.* 34a, K-St 2.1.709 § 127, H-Sz 359 § 196, *ThlL* 6.1.550.12–553.12. L. Friedländer (cf. 518) suggests that the rumour might have reached the poet's ears through his friend Romulus, who was the owner of some vineyards in the region of Vienna and is mentioned by Martial in 13.107 (for the wines of this region, cf. A. Tchernia, *Les vins romains*, 218–220).

habere... / inter delicias... suas: ie, *aestimare*, a lexical variant of the more common expression *habere in deliciis*; cf. Plaut. *Asin.* 885, Cic. *Att.* 6.1.16, *Div.* 1.76 (*ThlL* 5.1.448.48). Note also the similarity with the set phrase *in deliciis esse*, especially frequent in connection with pets; cf. *CIL* 1.1213.2: *virgo... quae in deliciis fu⟨e⟩rat Vettiae*, Cic. *Ver.* 2.4.3, Val. Max. 1.5.3, Gell. 7.86 (*ThLL* 5.1.448.30, 54–57). Cf. Brown 278 *ad* Lucr. 4.1156. *Delicias... suas* in the sense of *suas res dilectas*; cf. Varro *Men.* 85: *alius domini delicias phaselon... solvit*, Plin. *Nat.* 19.50: *hortorum nomine in ipsa urbe delicias agros villasque possident* (*ThlL* 5.1.448.48–58).

si vera est fama: note of humility on the part of the poet. For this type of restrictive parenthesis, cf. 9.99.2: *charta salutatrix si modo vera refert*. Cf. H-Sz 673 § 371, M. von Albrecht, *Parenthese*, 80–81. *Vera fama* is a frequent combination; cf. Verg. *Georg.* 4.42, *Aen.* 3.551, Ov. *Met.* 5.262 (*ThlL* 6.1.225.36–39).

pulchra Vienna: a Roman colony in Gallia Narbonensis which underwent great development in the 1st c. AD; cf. Plin. *Epist.* 4.22 1 (with Sherwin-White 299), *RE* 8a.2112–2127 (A. Bruhl), R. Stillwell, *Classical Sites*, 978–980 (M. Legley). Martial also mentions this colony in 13.107.

legit: the use of the singular instead of the expected plural is habitual when, as here, the multiple subject is seen as a unit; cf. Ov. *Trist.* 2.5–6 (with Luck 95), 2.501–502. Cf. H-Sz 434–435 § 232.

omnis: with asyndeton, covering all the elements in the following list; cf. Plaut. *Amph.* 1055: *omnia, mare terra caelum,* Cic. *Clu.* 148: *omnes viri, mulieres, liberi, servi in iudicium vocantur, Ver.* 2.4.120: *aedificiis omnibus publicis privatis, sacris profanis sic pepercit.* Cf. K-St 2.2.154–155 § 177.

senior iuvenisque puerque: ie 'citizens'; cf. Spaltenstein 86 *ad* Sil. 1.561. A tricolon with the logical order of the elements reversed. See also, again at the end of the hexameter, 9.7(8).9: *pueri iuvenesque senesque.* Division of the life of man into three ages was a widespread conception in Rome from Servius Tullius; cf. Tubero *apud* Gell. 10.28.1–2. On this subject, see E. Eyben, "Die Einteilung des menschlichen Lebens im römischen Altertum", *RhM* 116 (1973) 150–190, especially 153–155. The earliest reference dates back to Aristotle (cf. *Rh.* 2.12–14). In Martial there is also evidence of a four-part subdivision of life in 9.7(8).9–10; cf. Varro *Cens.* 14.2. On this point, see P. Colmant, "Les quatre âges de la vie", *LEC* 24 (1956) 58–63, D. Slusanski, "Varro et les *gradus aetatum*", *AUB* 22 (1973) 103–109, "Le vocabulaire latin des *gradus aetatum*", *RRL* 19 (1974) 103–121, 267–296, 345–369, 437–451, 563–578. *Senior* is used in poetry as a synonym for *senex,* with no comparative force; cf. Bömer[2] 278 *ad* Ov. *Met.* 11.157, Forcellini 5.444 § 3, H-Sz 168–169 § 100, K-St 2.2.460 § 225. For the use of this comparative in Martial, cf. M. Bonvicini, "Note sui comparativi in clausola nel falecio di Marziale", *BStudLat.* 16 (1986) 31–35.

coram tetrico casta puella viro: cf. Ov. *Ars* 1.721: *hoc aditu vidi tetricae data verba puellae.* For a formal parallel, cf. 1.62.2: *et quamvis tetrico tristior ipsa viro,* with *tetrico* and *viro* in the same metrical position; cf. G. Erb, *Zu Komposition,* 124, n. 25. Martial boasts that the obscenity in his epigrams can even be tolerated by a decent woman; cf. 5.2.7–8, 8.1.4, 11.16.9–10, 12.95. As is the case here, he often insists that his epigrams should not produce embarrassment; cf. 5.2.7, 8.1.4, 12.95. In contrast, he criticizes a hypocritical woman who is too ashamed to read his work in the presence of her husband; cf. 11.16.9–10: *erubuit posuitque meum Lucretia librum, / sed coram Bruto; Brute, recede: leget. Casta puella* is a common expression; cf. Prop. 1.1.5 (with Fedeli[2] 68), Ov. *Met.* 2.711. *Puella* is often used in elegy to contrast women and men; cf. R. Pichon, *Serm. amat.,* 244. Here for *nupta femina*; cf. Catull. 17.14, Prop. 3.13.23, Ov. *Epist.* 8.20. When preceded by a two-syllable adjective, *puella* normally occupies the fifth foot of the pentameter; cf. Citroni 242–243 *ad* 1.76.4. For *castus* in the sense of *fidus,* applied to women of irreproachable sexual behaviour, cf. Verg. *Aen.* 8.665, Tib. 1.3.83, 1.6.67, Prop. 1.11.29, 3.12.15, Ov. *Am.* 3.4.3. In Martial, cf. 1.62.1, 4.71.5–6, 4.84.4, 8.46.2 (*ThlL* 3.565.15–35). Cf. R. Pichon, *Serm. amat.,* 101. *Vir pro coniuge, marito*; cf. R. Pichon, *Serm. amat.,* 296, Forcellini 6.350 § 4. Cf. Cic. *Tusc.* 3.31, *Ver.* 2.5.82, Tib. 1.6.8. For the use of *tetricus* in this context, cf. G. Erb, *Zu Komposition,* 124. Cf. *ad* 7.80.2.

ll. 5–8 A *priamel* listing the proverbial wealth and benefits which Martial spurns in favour of fame and the success of his work. The *priamel* is first

literary -the presence of readers at the mythical ends of the earth (ll. 5–6)- and then prosaic and prototypical: gold from Spain (l. 7) and bees from Hybla or Mt. Hymettus (l. 8). For the rejection of proverbial wealth, a rhetorical scheme known as *renuntiatio*, cf. Archil. *frg.* 19: Οὔ μοι τὰ Γύγεω τοῦ πολυχρύσου μέλει / οὐδ' εἷλέ πώ ζῆλος οὐδ' ἀγαίομαι / θεῶν ἔργα, μεγάλης δ' οὐκ ἐρέω τυραννίδος· / ἀπόπροθεν γάρ ἐστιν ὀφθαλμῶν ἐμῶν, Hor. *Carm.* 1.31.2–8: *quid orat de patera novum / fundens liquorem? non opimae / Sardiniae segetes feracis, / non aestuosae grata Calabriae / armenta, non aurum aut ebur Indicum, / non rura quae Liris quieta / mordet aqua taciturnus amnis*, 2.16.7–12, Tib. 1.1.1–4, [Tib.] 3.3.29–32.

Hoc... maluerim quam si: a comparative construction is established in view of the meaning of the verb, using *quam* for *magis* (or *potius*) *quam*, as is common after verbs containing an implicit comparative idea; cf. K-St 2.2.463 § 225, Bassols 2.309 § 298. In Greek, see the comparative construction with verbs of the type βουλέσθαι, αἱρέσθαι, δεχέσθαι. *Quam si* as a connector introducing the second term in a comparison is rare; cf. K-St 2.2.453 § 224. The perfect subjunctive with potential force is a rare usage; cf. Cic. *Off.* 3.29, Hor. *Epod.* 2.39, *Carm.* 4.8.20. Cf. Murgatroyd 204 *ad* Tib. 1.6.74.

qui... bibunt: cf. *Epigr.* 3.5: *et qui prima bibit deprensi flumina Nili.* This is a periphrasis to refer to the Ethiopians, who were traditionally seen as living in the most distant region of the earth; cf. *ad* 7.30.4. Identification of the inhabitants of a valley washed by a river with the name of the river itself, from which they drink, is a poetic device dating as far back as Homer (cf. *Il.* 2.825: πίνοντες ὕδωρ μέλαν Αἰσήποιο) and is widely attested in Greek lyric; cf. Pi. *O.* 6.85. Cf. Verg. *Ecl.* 1.62, *Aen.* 7.715 (with Horsfall 469) (cf. Serv. *a. l.*: *Tiberis in Tuscia oritur, sed transit etiam per Sabinos; unde 'bibunt', non 'possident' dixit* [*Vergilius*]), Hor. *Carm.* 2.20.20 (with Nisbet-Hubbard[2] 347), *Carm.* 3.10.1, 4.15.21, *Epist.* 1.18.105, Ov. *Epist.* 12.10, *Met.* 15.281 (with Bömer[2] 329), *Trist.* 5.3.24, Lucan. 8.213, Stat. *Theb.* 1.686, Sen. *Phaed.* 57–58, *Oed.* 427, *Med.* 371–374 (with Costa 107), *Ag.* 318 (with Tarrant 235), *Nat.* 1 *praef.* 8, Sil. 8.367 (*OLD s. v. bibo* 4, *ThlL* 2.1964.39). Cf. *ad* 7.7.3.

ex ipso... ore: ie, *ex ipso fluminis ortu. Os* with this metaphorical meaning is a poetic usage first found in Verg. *Aen.* 1.244–246: *fontem... Timavi, / unde per ora novem vasto cum murmure montis / it mare proruptum* (*ThlL* 9.2.1091.41–58). Note the similar use of στόμα, attested as early as *Il.* 12.24, *Od.* 5.441 (*LSJ* II.1). The source of the Nile is proverbially inaccessible; cf. Hor. *Carm.* 4.14.45–46: *fontium qui celat origines / Nilusque et Ister*, Tib. 1.7.23–24: *Nile pater, quanam possim te dicere causa / aut quibus in terris occuluisse caput?* Ov. *Met.* 2.254–255 (with Bömer[2] 306): *Nilus in extremum fugit perterritus orbem / occuluitque caput, quod adhuc latet*, Lucan. 10.213–214: *cui subdita Nili / ora latent*, Stat. *Silv.* 3.5.21: *aut septemgemini caput impenetrabile Nili*, *Theb.* 4.706–707: *Nilus... liquentia pabula... / ore premit*, 8.359: *Nilus et Eoas magno bibit ore pruinas.* The mystery surrounding its source and course is a commonplace in antiquity. The *locus classicus* is Hdt. 2.19. See also Lucan. 10.193–331, Sen. *Nat.* 4.1, 6.8, Plin. *Nat.* 5.51. Cf. B. Postl, *Die Bedeutung des Nil in der*

römischen Literatur (Diss. Wien 1970), R. Meyer, *Die Bedeutung Aegyptens in der lateinischen Literatur der vorchristlichen Zeit* (Diss. Zürich 1961), S. Sauneron, "Un thème littéraire de l' antiquité classique: Le Nil et la pluie", *BIAO* 51 (1952) 41–48, Galán Vioque 334–335 *ad AP* 7.76.3 (Dioscorid.).

meus... Tagus: Martial often mentions the Tagus as a river in his native land even though it does not run through Celtiberian territory. He may be using the name to refer to a tributary of the Tagus, called Tagonius, modern-day Tejo (cf. A. Schulten, *Neue Jahrbuch* 31 [1913] 469 and M. Dolç, *Hispania*, 202). Cf. 4.55.2: *Tagumque nostrum.* The Tagus is frequently mentioned in connection with the production of gold; cf. 1.49.15: *aureo... Tago*, 8.78.5, Catull. 29.19: *aurifer Tagus*, *Catal.* 9.52, Ov. *Am.* 1.15.34 (with McKeown 415–416): *auriferi... Tagi*, *Met.* 2.252 (with Bömer[2] 305), Mela 2.86, 3.8: *Tagi... aurum... generantis*, Lucan. 7.755, Sen. *Thy.* 354, *Her. F.* 1325, Plin. *Nat.* 5.115, Stat. *Silv.* 1.2.127 (with Vollmer 249), 3.108, Sil. 16.450, Iuv. 3.55, 14.298 (*ThlL* 2.1496.69). Cf. A. Otto, *Sprichwörter*, *s. v. Tagus* 340 § 1737, *RE* 7.1564–1565 (Blümmer), 4a.2025.54 (Schulten). For rivers as producers of gold in general, cf. Verg. *Georg.* 2.137, *Aen.* 10.142, Ov. *Met.* 11.145. Apart from the Tagus, other rivers traditionally mentioned as being rich in gold-dust are the *Hermus* and the *Pactolus*; cf. Laguna 274–275 *ad* Stat. *Silv.* 3.3.61–2, Mynors 119 *ad* Verg. *Georg.* 2.137, Navarro Antolín 238–241 *ad* [Tib.] 3.3.29, Spaltentein 31 *ad* Sil. 1.159. For the affectionate tone of the possessive adjective *meus*, cf. Catull. 67.34: *Veronae... meae*, Ov. *Am.* 3.2.48: *mea terra*, *Trist.* 4.4.85: *mea terra.*

Hispano... auro: in Roman times, Spain was rich in gold (cf. Mela 2.86: *Hispania... auro... abundans*), especially from its rivers; cf. *RE* 8.2.2005–2006 (Schulten). In Martial, cf. 4.39, 10.17, 10.96.3, 12.3.3, 12.18.9, 12.57.9, 14.95, 14.199. Cf. Catull. 29.19, Sen. *Thy.* 354 (with Tarrant 141), Stat. *Silv.* 3.3.89–90 (with Laguna 281). In addition, gold is an object of desire by antonomasia; cf. Verg. *Aen.* 3.56–57: *quid non mortalia pectora cogis, / auri sacra fames!* The topos is frequent from Plaut. *Epid.* 410–411 (*ThlL* 2.1527.40–1528.3). Cf. A. Otto, *Sprichwörter*, 49 § 221, R. Häussler, *Nachträge zu A. Otto*, 138–139, R. Tosi, *Dizionario*, 809 § 1810, Smith 349 *ad* Tib. 1.8.31.

pascat... pascat: asyndetic anaphora. For the image of the pasture-land feeding the herd, cf. Tib. 3.7.186 (with Tränkle 246): *cuique pecus denso pascebant agmine colles*, Sen. *Her. F.* 234: *notum Cithaeron pavit Oceano pecus*, Verg. *Georg.* 2.198–199: *campum / pascentem niveos herboso flumine cycnos*, Sil. 6.647: *ingentem pascens Mevania taurum.* For the word-order, with the anaphora distributing the predicate over two different clauses, cf. Stat. *Silv.* 4.1.40–41: *restat Bactra novis, restat Babylona tributis / frenari*, 4.2.16–17: *datur haec iuxta, datur ora tueri / vina inter mensasque.*

Hybla... Hymettos: areas which were proverbial for the quality of their honey; cf. Str. 9.1.23, Paus. 1.32.1 and Plin. *Nat.* 11.32: *ibi optimus semper (sucus florum), ubi optimorum doliolis florum conditur.* ⟨*fit*⟩ *Atticae regionis hoc et Siculae, Hymetto et Hybla locis, mox Calydna insula.* Hybla (Gr. Ὕβλα) is a hilly area in Sicily, covered in aromatic flowers and famed for its honey; cf. Verg.

Ecl. 7.37: *thymo mihi dulcior Hyblae*, Ov. *Ars* 2.517: *quot apes pascuntur in Hybla*, 3.150, *Trist.* 5.6.38, Sen. *Oed.* 601, Lucan. 9.291, Plin. *Nat.* 11.32, Stat. *Ach.* 1.557. Cf. A. Otto, *Sprichwörter*, 168 § 835. Three different towns in Sicily were known by this name, one of which, Megara Hyblaea, minted coins featuring a bee and was famed in antiquity for the quality of its honey. Cf. *RE.* 9.1.25–29 (Ziegler). Hymettos (Gr. Ὑμηττός) is a mountain near Athens, also famous for its honey; cf. Cic. *Fin.* 2.112, Ov. *Ars* 3.687. Cf. A. Otto, *Sprichwörter*, 169 § 838, *RE* 9.1.135–140 (Kolbe). See especially A. Sauvage, "Les insectes dans la poésie romaine", *Latomus* 29 (1970) 274–275.

ll. 9–10 Reassertion of the poet's fame, and direct address to Lausus, who is not mentioned until the last line. Martial plays here with the technique of leaving the ending in suspense. Two opposing interpretations can be defended: (1) Lausus is an adulator of Martial, and the probable source of the rumour with which the epigram opens; cf. Shackleton Bailey, *Loeb*, 2.149, note d. (2) Lausus here is to be related with the character in 7.81 and 87, where he appears as a scandalmonger and critic of Martial's work. In both epigrams Martial gains the upper hand by means of ingenious arguments. Here, after illustrating the extent of his fame, Martial unexpectedly states that Lausus, who had probably spread the rumour that nobody read him, is actually in the right. In so doing, Martial cleverly shows up his adversary as *stultus.*

Non nihil ergo sumus: ie, *aliquid sumus* (that is, 'we are of some importance'). For Martial's awareness of his place in Latin literature, cf. H.-O. Kröner, in *Athlon. Satura grammatica in honorem Francisci R. Adrados* (Madrid 1987) 2.475, N. Holzberg, *Martial*, 88. This expression, similar to the Greek construction εἶναι τι, is found from Catullus on; cf. 1.4 (with Thomson 197): *meas esse aliquid putare nugas.* Cf. Cic. *Att.* 4.2.2: *si umquam in dicendo fuimus aliquid*, *Fam.* 6.18.2, *Tusc.* 5.104, Prop. 4.7.1, Iuv. 1.74. It is a favourite expression of Ovid's; cf. *Am.* 1.12.3, 3.15.5, *Epist.* 3.131, *Met.* 6.542–543, *Trist.* 5.1.59 (with Luck 282) (*ThlL* 1.1614.49). Cf. Bömer 338–339 *ad* Ov. *Fast.* 6.27. The litotes (cf. H. Lausberg, *Elementos*, 112 § 211) *non nihil* is very frequent at the beginning of the line; cf. C. Weyman, "Studien über die Figur der Litotes", *Jahrb. klass. Philol. Suppl.* 15 (1887) 542. In Martial, cf. 7.99.6 and 1.48.4. *Ergo* introduces the consequence necessarily deduced from what has gone before, and normally indicates surprise on the part of the writer himself, like its Greek equivalent ἄρα; cf. Hor. *Carm.* 1.24.5–6: *ergo Quintilium perpetuus sopor / urget*, Ov. *Trist.* 3.2.1: *ergo erat in fatis Scythiam quoque visere nostris.* In spite of being frequent in Martial, in book 7 it is found only here (in contrast, for example, with six cases in book 1 and nine in book 2). For the frequency of this particle, cf. *ThlL* 5.2.760.31–761.40. The final *-o* is short, as is usual among the silver-age poets; cf. L. Müller, *De re metrica*, 8, R. Hartenberger, *De 'o' finali apud poetas latinos ab Ennio usque ad Iuvenalem* (Diss. Bonn 1911) 31. In Martial, in those cases where it is relevant (that is, except for *indifferentia*, *ancipitia* in iambic metres, and cases of synaloepha)

it is short, with one exception (cf. 11.75.7). The same ambivalence is also found in Ovid, with two examples of short *o* (cf. *Epist.* 5.59, *Trist.* 1.1.87), as compared with the usual long *o* in the elegists; cf. M. Platnauer, *Elegiac Verse*, 52. In contrast, there is general lengthening in the *Priapea*; cf. V. Buchheit, *Studien*, 22, n. 7.

nec: *et non.* Cf. *ad* 7.31.4.

blandae... linguae: *blandus* with its habitual meaning of 'persuasive', 'ingratiating'; cf. Catull. 64.139–140 (with Fordyce 295): *blanda... / voce.* Cf. R. Pichon, *Serm. amat.*, 94. For the phrase, cf. Ov. *Epist.* 55, Val. Fl. 8.63 (*ThlL* 2.2039.19, *OLD s. v.* 1b).

credam... , Lause, tibi: the use of *credere* with the dative is attested from Acc. *Trag* 169: *nihil credo auguribus* (*OLD s. v.* 4a). Cf. H-Sz 87 § 64, K-St 2.2.312 § 195. The postponing of the name of the addressee, in the vocative, to the second hemistich of the pentameter is a fairly common stylistic device in Martial, keeping up the expectancy of the reader-listener to the very end; for the same procedure, cf. 1.16.2 (with Friedländer 175), 2.60.4, 4.26.4, 4.56.8, 5.83.6, 6.46.2, 6.91.2, 10.57.2, 10.70.14, 11.8.14, 11.85.2.

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Song of farewell or προπεμπτικόν to a garland of roses which Martial is sending to his friend Domitius Apollinaris, on whom cf. *ad* 7.26. This is a votive epigram in which a gift -*rosea corona*- is offered (ll. 1–2) and a desire expressed for a long life and distant old age (ll. 3–4).

Formally, this is an anathematic epigram, written to accompany the gift being offered, a type of epigram very frequent in the *Greek Anthology*; cf. especially 6.345 (Crin.):

> Εἴαρος ἤνθει μὲν τὸ πρὶν ῥόδα, νῦν δ' ἐνὶ μέσσῳ
> χείματι πορφυρέας ἐσχάσαμεν κάλυκας,
> σῇ ἐπιμειδήσαντα γενεθλίῃ ἄσμενα τῇδε
> ἠοῖ, νυμφιδίων ἀσσοτάτῃ λεχέων.
> Καλλίστης στεφθῆναι ἐπὶ κροτάφοισι γυναικὸς
> λώιον ἢ μίμνειν ἠρινὸν ἠέλιον.

See O. Autore, *M. e l' epigr. greco,* 10.

The garland of roses is a symbol of youth and joy. Thus, the guests at banquets used to crown their heads with roses; cf. 5.64.4: *lassenturque rosis tempora sutilibus,* 10.20(19).19–20: *haec hora est tua, cum furit Lyaeus, / cum regnat rosa, cum madent capilli.* Cf. Van Dam 127 *ad* Stat. *Silv.* 2.1.116, Bömer 42 *ad* Ov. *Fast.* 1.345. In Martial, cf. 13.127:

> Coronae roseae:
> Dat festinatas, Caesar, tibi bruma coronas:
> quondam veris erat, nunc tua facta rosa est.

The poem is divided into two parts: (1) Dispatch formula with the characteristic specification of the addressee. (2) Expression of a wish for a long life.

The poet directly addresses the object he is sending, in this case a garland of roses; cf. (to his book) 7.26, 7.97.

ll. 1–2 Traditional sending-off formula, with indication of the mission being entrusted to the object which is being sent.

I... -que... / ... cinge: parallel imperatives with copulative, characteristic of προπεμπτικά; cf. Ar. *Eq.* 498, Ov. *Am.* 3.11.37. The imperative of *eo* has merely emphatic force; cf. *ad* 7.2.7. This is a variation on the more common formula *i... et* + imperative. It is first found in Ovid; cf. *Met.* 15.640, *Fast.* 6.475. In Martial, only here, three times in Statius (cf. *Silv.* 1.5.15, 3.4.1, *Theb.* 9.57) and once in Juvenal (cf. 12.83). Cf. *ThlL* 5.2.632.37, E. B. Lease, "*I nunc* and *I* with another imperative", *AJPh* 19 (1898) 59–69, D. Gagliardi, "*I nunc*... Per la storia di uno stilema poetico", in *Studi in onore di A. Ardizzoni* (Roma 1978) 1.373–379, Citroni 139 *ad* 1.42.6, Brink 308 *ad* Hor. *Epist.*

2.2.76. More common is the lexicalized expression *I nunc* + imperative, on which cf. Jahn 170–171 *ad* Pers. 4.19, Pease 325–326 *ad* Verg. *Aen.* 4.381, H. Dahlmann, "Die Hendecasyllaben des Sentius Augurinus", *Gymnasium* 87 (1980) 176, n. 13. *Cingere* referring to garlands of flowers is an almost exclusively poetic usage; cf. Lucr. 2.606, Verg. *Aen.* 5.71 (*ThlL* 3.1063.61–62, 78–1064.21, *OLD s. v.* 1a).

felix rosa: ie, *rosa felicitati conveniens, gratulatoria.* For this pregnant meaning of *felix,* cf. [Tib.] 3.4.40: *felices cantus... dedit,* Ov. *Met.* 4.761–762: *animi felicia laeti / argumenta, Trist.* 1.7.3 (*ThlL* 6.1.449.75–82). It is a common epithet for trees and fruits in religious contexts to indicate that they are bearers of favourable omen; cf. *ThlL* 6.1.437.44–438.20. The rose is *felix* as the universal symbol of love and pleasure. Note that it is the flower consecrated to Venus (cf. Paus. 6.24.7). Cf. Nisbet-Hubbard 73–74 *ad* Hor. *Carm.* 1.5.1. *Rosa* is used metonymically, as often, for *rosarum corona*; cf. Cic. *Tusc.* 3.43, Prop. 3.3.36 (with Fedeli[3] 145). It is strictly a collective singular with generic value (cf. G. Friedrich, *Hermes* 43 [1908] 628), a usage that is Greek in origin (cf. E. Löfstedt, *Syntactica,* 1.12–26) and particularly frequent in the case of flowers and plants. Cf. H-Sz 13–14 § 20, K-St 2.1.68–70 § 19. The rose, whether in a garland or as perfume, always implies an invitation to enjoy life; cf. Nisbet-Hubbard *l. c.*; cf. Prop. 3.5.22 (with Fedeli[3] 188). In Martial, cf. 8.77.2: *Liber, in aeterna vivere digne rosa.* Cf. E. *Her* 677: αἰεὶ δ' ἐν στεφάνοισιν εἴην, Cic. *Fin.* 2.65: *clamat virtus beatiorem fuisse quam potantem in rosa Thorium.* Dinner guests, at the stage of the *comissatio,* used to bedeck themselves with garlands (cf. 10.20[19].20: *cum regnat rosa, cum madent capilli*), or anoint their hair with rose perfume; cf. Hor. *Carm.* 2.11.13–17 (with Nisbet-Hubbard[2] 174), Ov. *Fast.* 5.340.

mollibusque sertis: it was the custom at banquets to deck one's hair with garlands; cf. Ov. *Fast.* 5.335: *tempora sutilibus cinguntur tota coronis.* Garlands of interwoven flowers also have a sacred function in Roman ritual. Altars used to be decorated with wreaths (cf. Prop. 3.10.19, Ov. *Trist.* 3.3.15, 5.5.10), and the gods were depicted as crowned with the flowers which were associated with them: Apollo with the laurel, Bacchus with ivy and Minerva with olive branches. The *genius natalis* is also generally represented as crowned with flowers at birthday celebrations; cf. Tib. 1.7.52, 2.2.6. The expression is a common one; cf. Ov. *Fast.* 5.340, Stat. *Silv.* 2.7.15 (*ThlL* 8.1371.48–55).

ll. 3–4 Expression of the wish that his friend should enjoy a lengthy youth and reach old age. The expression of good wishes is a topos of the προπεμπτικόν; cf. *Od.* 15.128, Ar. *Eq.* 498, Prop. 1.6.34. In Martial, wishes for a long life are frequent when he is addressing the emperor or his family and friends; cf. 4.1.3–4, 5.6.3–5, 6.3.2–4 (with Grewing 89–90), 8.2.7. It is, in fact, a device recommended for the encomia of governors; cf. Men. Rh. 3.377.28–29. This is a literary topos that goes back to Homer; cf. *Od.* 19.365–368 (of Odysseus) (cf. also *Od.* 11.134b–137). Cf. later Mimn. *frg.* 6, Sol. *frg.* 20, [Pi.] *O.* 5.21–25, Men. *frg.* 644 K-T, *AP* 9.349.3–4 (Leon.), 6.235.6 (Antonius Thallus),

Synes. *Hymn.* 7(8).15–18. In Latin literature, cf. Hor. *Carm.* 1.2.45, 1.31.18–20, Prop. 3.11.50, Ov. *Met.* 15.868–870, *Trist.* 2.57, 5.2.52, Sen. *Dial.* 11.12.5, Mart. 8.39.5, 13.4.1, Iuv. 10.188. Cf. Galán Vioque 368–369 *ad AP* 7.178.3–4 (Dioscorid.).

candidas: for *candidus* referring to 'hair whitened by age', cf. Plaut. *Most.* 1148: *qui sunt capite candido,* Val. Fl. 6.61–62: *candidus olim / crinis inest,* Plin. *Nat.* 7.28, *Ciris* 121 (with Lyne 151) (*ThlL* 3.240.48–57). Note the contrast in colour between the roses and the hair, on which cf. Epict. 1.19.29 and Nisbet-Hubbard² 174 *ad* Hor. *Carm.* 2.11.15. The combination of red and white is also a favourite one among poets. It is already found in Homer; cf. *Il.* 4.141–147. See also E. *Or.* 962, 992–994, *Hec.* 653–656, *IT* 225–226, *Hel.* 372–374, *AP* 5.35.5–6, Longus 1.24, Nonn. *D.* 38.128–129, Musae. 59–60. In Latin literature, cf. Enn. *Ann.* 352, Catull. 61.9, 61.193–195, 64.48–49, 64.308–309, Verg. *Aen.* 12.67–69, Prop. 2.3.11–12, [Tib.] 3.4.30 y 34, Ov. *Am.* 2.5.35–36, 3.3.5–6, *Epist.* 4.71–72, *Met.* 3.423, Sil. 13.779.

olim: frequently used to refer to the future; cf. Verg. *Aen.* 4.627, Hor. *Carm.* 2.10.17, Ov. *Am.* 3.2.7, *Fast.* 1.517, *Met.* 15.434 (*ThlL* 9.2.559.63, *OLD* *s. v.* 3). Here in reference to a distant future. In the same context, requesting that death should not come soon, cf. [Tib.] 3.5.23: *Elysios olim liceat cognoscere campos.*

sic... Venus: *sic distinxerunt* Gilbert, Heraeus, Giarratano, Dolç *et* Norcio. An expression of good wishes in repayment for the granting of a request; cf. 4.45.5–6: *sic te tua diligat arbor / gaudeat...* The optative parenthesis is characteristic of the language of comedy; cf. Plaut. *Aul.* 761–762: *ita te amabit Iuppiter / ut tu nescis* (*ThlL* 1.1957.42–50). Cf. also Catull. 97.1: *ita me di ament,* Ov. *Am.* 2.13.12: *sic tua sacra pius semper Osiris amet, Met.* 13.866: *sic se tibi misceat!* For this type of parenthesis, introduced by the demonstrative particle *sic,* cf. M. von Albrecht, *Parenthese,* 67. The rose was sacred to Venus, as was myrtle; cf. *Anacreont.* 32, Paus. 6.24.7. In view of this connection, the rose often appears in amorous contexts (cf. Ath. 12.553e, Gow 202 *ad* Theoc. 10.34, Gow-Page *ad AP* 5.136.5) and is frequently found in love elegy with reference to the lovers themselves; cf. Prop. 3.3.44, 4.6.72, Ov. *Ars* 2.528. The red rose was supposed to have taken its colour from the blood of the goddess; cf. Bion *frg.* 1.20, Philostr. *Ep.* 1. Cf. Bömer 216 *ad* Ov. *Fast.* 4.138, *RE* 1.2768 (Dümmler).

memento: the sender asks the addressee to be mindful, a typical element in προπεμπτικά and ἐπιβατήρια; cf. Sapph. *frg.* 94.7–8, Tib. 1.3.2, Hor. *Carm.* 3.27.14, Ov. *Am.* 2.11.37. Cf. Men. Rh. 398.26–29. Cf. F. Cairns, *Generic Composition,* 15. The use of *memini* with the infinitive is colloquial and poetic, and frequent from Plautus on; cf. *Capt.* 231: *scire memento, quando id quod voles, habebis, Epid.* 658 (*ThlL* 8.653.53–64). Cf. E. J. Kenney, "*Nequitiae poeta*", N. I. Herescu, *Ovidiana. Recherches sur Ovide publiées à l' occasion du bimillénaire de la naissance du poète* (Paris 1958) 202, K-St 2.1.668 § 124, H-Sz 346 § 191.

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Martial replies to criticism of the quality of his books, which are accused of being inconsistent. Homogeneity in literary composition, even in poetry, must have been a quality in great demand in Martial's day. For the theoretical principles, cf. *Rhet. Her.* 4.12.18, Cic. *de Orat.* 2.64, 3.45, Quint. 3.8.60: *id... aequalius erit, non tumultuosius atque turbidius,* 8.5.29: *inaequalia tantum et velut confragosa nec admirationem consecuntur eminentium et planorum gratiam perdunt,* Tac. *Dial.* 31: *fusa et aequalis... oratio.* Quintilian, for example, praises the *aequalitas* of Apollonius of Rhodes and of Virgil; cf. 10.1.54: *Apollonius... non ... contemnendum edidit opus aequali quadam mediocritate,* 10.1.86–87. Cf. Sen. *Contr.* 3 *praef.* 18: *declamationes eius inaequales erant, Suas.* 6.27: *inaequalis poeta.* Martial is the only author in the Flavian period to defend variety as a virtue. He addresses the same Matho in 10.46, again in defence of *inaequalitas*:

Omnia vis belle, Matho, dicere. Dic aliquando
et bene; dic neutrum; dic aliquando male.

Citroni explains this defence of variety by a programmatic adhesion on the part of Martial to everyday reality, which ruled out the thematic homogeneity which was so much to the taste of critics like Matho (cf. *DArch* 2 [1968] 272). Cf. also J. P. Sullivan, *Unexpected Classic,* 70. On the varying quality of the epigrams in a single book, cf. 1.16, 7.81 and 7.85.

The poet addresses one Creticus, a fictional character not mentioned until the last line and not referred to elsewhere in Martial. The name belonged to the family of the Caecilii Metelli, and was no longer in use in Juvenal's time (cf. J. Fergusson, *Prosopography,* 71, Courtney 132–133 *ad* Iuv. 2.67). Martial may be using it to play with its etymological meaning, since *creticus* is in fact the name of an unequal metrical foot.

l. 1 Martial echoes the indirect criticism he has received.

Iactat: in the extended sense of *dictitare, cum contentione agitare*; cf. *ThlL* 7.1.55.83. It is constructed with the infinitive and the subject in the accusative from Livy (cf. 5.48.7). Cf. K-St 2.1.692 § 126.

inaequalem: that is, lacking the uniformity which classical taste looked for in a work of art (cf. M. Citroni, in *Studia Florentina Alexandro Ronconi sexagenario oblata* [Roma 1970] 90). Cf. 7.81. The term is rare in poetry, and first attested in Horace; cf. *Carm.* 2.9.3: *inaequales procellae, Epist.* 1.1.94: *inaequali tonsore, Sat.* 2.6.68: *inaequalis calices,* 2.7.10: *vixit inaequalis.* Cf. Ov. *Rem.* 181: *inaequali modulatur harundine carmen, Met.* 1.117, 5.408, *Epist.* 9.29 (*ThlL* 7.1.809.78).

l. 2 Martial replies to the criticism by turning it round. For converting a criticism into something positive, cf. Ter. *Adel.* 15–18. Cf. K. Preston, *CPh* 15 (1920) 340–352, M. Citroni, *DArch* 2 (1968) 259–301.

laudat carmina nostra: *laudare* in the sense of *probare, commendare.* For favourable judgement on literary works using the same expression, cf. Cic. *Tusc.* 3.59, Verg. *Ecl.* 5.55, Hor. *Epist.* 2.1.86, Ov. *Ars* 2.275 (*ThlL* 7.2.1042.70–1043.28).

Matho: cf. *ad* 7.10.4.

ll. 3–4 Note the polyptoton at the beginning of the last two lines (*aequales... aequalis*) and epiphora with internal rhyme in the two hemistichs of the pentameter.

Calvinus et Umber: examples of bad poets. Calvinus is only mentioned here in Martial. The name belongs to a noble family. Juvenal devotes his thirteenth satire to a Calvinus, but identification with the poet mentioned here would be pure conjecture; cf. J. Fergusson, *Prosopography*, 43–44. F. G. Schneidewin, *forsan recte*, conjectured *Cluvienus* in his second edition (Lipsiae 1853), identifying him with the bad poet mentioned by Juvenal in 1.80, a conjecture accepted by W. Gilbert. The mss. diverge: *Calvinus* γ (*Culvinus V*; *Calvinos A*) β : *Calvianus T.* As for Umber, Martial mentions him in 7.53 and 12.81, referring in both cases to a patron who sends him inappropriate gifts; cf. *RE* 9a.1.588 (Schuster), *ad* 7.53.

malus: frequently used as a term of literary criticism from Cic. *Pis.* 73: *ad malum versum* (*ThlL* 8.216.53). For the phrase *liber malus*, cf. Catull. 44.21, Iuv. 3.42, Plin. *Epist.* 3.5.10.

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For the second time, Martial addresses Juvenal, with whom he enjoyed a close friendship, to judge by 7.24 (cf. *a. l.*). As a token of this relationship, Martial here offers him a gift of nuts. The poet apologizes for the insignificance of the present by means of a spicy joke: Priapus, the god who keeps watch over the garden, has given away the rest of the produce to lascivious lasses.

The epigram is in two parts: the first distich describes a situation which is clarified in the second.

Bibliography: K. Willenberg, *Hermes* 101 (1973) 320–351, A. Richlin, *Garden of Priapus*, 126–127. On the sexual tendencies of Juvenal, cf. G. Highet, *Juvenal*, 269, n. 17.

ll. 1–2 The hexameter is a golden line, with the personal pronoun in the middle, separating the adjectives from their nouns and breaking the unity of the address in the vocative; cf. Verg. *Aen.* 2.282–283: *quibus Hector ab oris / exspectate venis?* All of this contributes to strengthening the emphasis on the addressee of the epigram. For the separation of adjective and noun by the introduction into the syntagma of a term in apposition, cf. Hor. *Carm.* 1.20.5 (with Nisbet-Hubbard 248–249): *clare Maecenas eques*, 3.24.42, 4.8.31, Verg. *Ecl.* 3.3, *Georg.* 2.146, 4.168. Cf. *ad* 7.24.5.

facunde: there is no need to assume that Juvenal devoted himself to rhetoric in his youth as a professional orator (cf. C. Strack, *De Juvenalis exilio* [Frankfurt 1880] 23), as the epithet *facundus* can be applied to anyone with innate skill for communication and an interest in literature; cf. *ThlL* 6.160.52–161.17. In Martial, cf. 5.30.3: *facundi... Catulli*, 14.185.1: *facundi... Maronis*, 14.189.1: *facundi Properti*, 7.74.1. Cf. *ad* 7.32.1. In Statius, cf. Van Dam 199 *ad* Stat. *Silv.* 2.2.112–125 and Laguna 152 *ad* Stat. *Silv.* 3.1.65. Cf. G. Highet, *Juvenal*, 238, n. 21, J. C. Bramble, *CHCL* 2.660.

Saturnalicias... nuces: nuts are a typical token present. They were given during the Saturnalia (cf. 5.84.1, 13.1.2, 14.185.2) and the Fescennine festival (cf. Catull. 61.121, Plin. *Nat.* 15.86), were scattered on the ground at weddings (cf. Verg. *Ecl.* 8.30) and used in children's games (cf. Luc. *Sat.* 8: καὶ μάλα, οὐ μὴν περὶ ταλάντων γε καὶ μυριάδων ὥσπερ ὑμῖν, ἀλλὰ περὶ καρύων τὸ μέγιστον, ὡς μὴ ἀνιᾶσθαι ἡττηθέντα μηδὲ δακρύειν ἀεὶ ἄσιτον ὄντα μόνον τῶν ἄλλων, Hor. *Sat.* 2.3.171, *Nux* 73–86, Suet. *Aug.* 83) especially during the Saturnalia (cf. 5.30.5–8, 14.1.12). They also symbolize all that is worthless (cf. Plaut. *Mil.* 316: *non ego tuam empsim vitam vitiosa nuce*, Hor. *Sat.* 2.5.36). On the abundant production of nuts in Italy, cf. Mynors 43 *ad* Verg. *Georg.* 1.182. For the adjective, cf. Sen. *Apoc.* 8.2, Gell. 18.2: *Saturnalicia ludicra.* Five occurrences in Martial. See especially 5.30.8: *Saturnalicias perdere, Varro, nuces.*

ecce: as used in everyday language, equivalent to *vide*; cf. *Rhet. Her.* 4.10.14 (*OLD s. v.* 1a). Cf. J. B. Hofmann, *Latín familiar*, 42 § 39, *ad* 7.33.4.

ll. 3–4 Parodying the general norm in Roman religion, *do ut des*, which rules the behaviour of the god Priapus, this deity makes certain girls the present of the fruit which is under his protection (cf. Petron. 60.4: ... *quod medium Priapus a pistore factus tenebat, gremioque satis amplo omnis generis poma et uvas sustinebat more vulgato*), in payment for sexual favours; cf. *Priap.* 5.3–4 (with Goldberg 76): *quod meus hortus habet, sumas inpune licebit; / si dederis nobis, quod tuus hortus habet*, 38.5: *quod peto, si dederis, quod petis, accipies*. Cf. G. Appel, *Rom. precat.*, 152. While apologizing for the extreme modesty of his gift to his friend Juvenal, Martial makes a joke with erotic connotations, insinuating that it is not he but the *mentula Priapi* that can offer good presents, and accordingly if his friend wants some worthwhile gifts, he will have to offer him sexual favours. Cf. Goldberg 139–140 *ad Priap.* 21.1, A. E. Housman, *Class. Pap.*, 1175–1176 (= *Hermes* 66 [1931] 402–403). The hexameter is a golden line. Note also the chiastic structure of the pentameter.

Cetera... poma: the noun can refer to fruit in general (cf. Cato *Agr.* 28.1, Verg. *Georg.* 2.426) or specifically to 'apples', with all the erotic implications this fruit has in Greek and Latin literature; cf. Catull. 65.19–24, Verg. *Ecl.* 3.64, Prop. 1.3.24 (with Fedeli^2 125). Cf. B. O. Foster, "Notes on the symbolism of the apple in classical Antiquity", *HSPh*, 10 (1899) 39–55, and especially, A. R. Littlewood, "The Symbolism of the Apple in Greek and Roman Literature", *HSPh* 72 (1967) 147–181, where the author includes this passage among examples of gifts as a symbol of affection, alongside, for instance, Verg. *Ecl.* 2.52, 3.70–71, Hor. *Epist.* 1.1.77–78, Prop. 1.3.24, 2.34.69 (cf. 153–154). For apples as a token of love, cf. *AP* 5.80 (Plato), *Epigr. Bob.* 32. Cf. E. S. McCartney, "How the Apple became the Token of Love", *TAPhA*, 56 (1925) 70–81, M. C. Brazda, *Zur Bedeutung des Apfels in der antiken Kultur* (Bonn 1977), J. F. Martos Montiel, "El valor simbólico de μῆλον/*malum* en la literatura grecolatina y la tradición cristiana de la manzana de Adán", in L. Ferreres (ed.), *Actes del IXè Simposi de la Secció Catalana de la SEEC* (Barcelona 1991) 2.665–671. Priapus used to hold all kinds of fruit in his lap; cf. Petron. 60.4 (cited *supra*).

lascivis... puellis: a poetic expression; cf. Verg. *Ecl.* 3.64, Hor. *Carm.* 4.11.23, Ov. *Epist.* 9.65, *Ars* 1.523 (cited as a formal parallel by E. Siedschlag, *RFIC* 100 [1972] 157), Mart. 9.67.1, Iuv. 6.365 (*ThlL* 7.2.985.4–7).

donavit: in reference to a gift of fruit, cf. Cic. *Ver.* 2.3.72, Hor. *Epist.* 1.12.3, Ov. *Met.* 11.114. Here in an erotic sense; cf. *ThlL* 5.1.2005.63–75.

mentula... luxuriosa: the extraordinary dimensions of the *mentula* of Priapus are the essential feature of this lesser deity; cf. *Priap.* 6, 8, 11, 15, *passim*, Ov. *Fast.* 1.437, Mart. 6.49. *Luxuriosus* is attested in poetry from Ovid (four occurrences). Its frequency in Martial is relatively high, being attested seven times (cf. 1.87.2, 9.67.6, 9.82.4, 11.8.4, 13.82.2, 14.110.2). As an

adjective applied to *pars corporis*, here and in Sen. *Dial.* 9.2.13: *luxuriosi oculi* (*ThlL* 7.2.1933.18).

custodis... dei: ie, *Priapi*. For the antonomasia, cf. Ov. *Fast.* 1.391, 1.400, Petron. 133, Mart. 3.68.9, *Priap.* 1.5 (with Goldberg 56). Priapus was the protector of gardens, and since hellenistic times his statue, characterized by an exposed and generally huge male member, had been an obligatory ornament on any estate that took its status seriously (cf. Theoc. *Ep.* 4, Hor. *Sat.* 1.8.1–7, Tib. 1.1.17–18). Priapus is frequently mentioned by Catullus and the Augustan poets (cf. Catull. 47.4, Verg. *Ecl.* 7.33, *Georg.* 4.110–111, Hor. *Sat.* 1.8, *Epod.* 2.21, Ov. *Fast.* 1.391, *Met.* 9.347). In Martial he is mentioned or included as a motif in 1.35, 3.58, 3.68, 6.49, 6.72, 6.73, 10.92, 11.15, 11.16, 11.18, 11.51, 11.72 and 14.70(69). For examples in hellenistic poetry, a period in which the god must have been very popular, cf. Murgatroyd 129 *ad* Tib. 1.4. Cf. E. O'Connor, *Symbolum Salacitatis: A Study of the God Priapus as a Literary Character* (Frankfurt am Main 1989), and specifically his "Martial the Moral Jester", in F. Grewing, *Totus notus in orbe*, 187–204. *Custos* is a frequent epithet for gods, especially Priapus; cf. *Priap.* 1.5, Bibac. *Carm. frg.* 3, Verg. *Ecl.* 7.34, *Georg.* 4.110, Iuv. 6.375. In Martial, cf. 3.68.9, 8.40.2 (*ThlL* 4.1576.76).

Martial once again censures the vice of hypocrisy, here personalized in a patron who promises a great deal but comes up with nothing. Criticism of false generosity, especially in patrons from whom gifts are to be expected, is a commonplace in Martial; cf. 6.20, 7.43, 12.12. See especially 10.17(16).1–2: *Si donare vocas promittere nec dare, Gai, / vincam te donis muneribusque meis.*

On the hypocritical attitude of one who always promises but never comes up with the goods, cf., in a sexual context, 2.25:

> Das numquam, semper promittis, Galla, roganti.
> si semper fallis, iam rogo, Galla, nega.

The structure is based on the repetition of a single pattern, or *traductio* (cf. H. Lausberg, *Elementos*, 135 § 274). The technique is typical of Catullus; cf. R. Paukstadt, *De M. Catulli imit.*, 34, *ad* 7.10. Here, it not only lends unity and rhythm to the epigram, but also serves to emphasize the insistence which Martial criticizes in his patron, in that he offers his help several times a day (cf. l. 2). Cf. J. Kruuse, *C&M* 4 (1941) 278–279. For the repetition of the same pattern as a humorous device, cf. 2.7.1–6, 3.44, 3.5.1–6, 9.97. Cf. H. Szelest, *Eos* 69 (1981) 299–200.

The poem is in three parts: (1) ll. 1–2 The poet reports the words of the patron he is criticizing, stressing the fact that they are continually repeated. (2) ll. 3–8 Each hexameter presents a material need on the part of the poet which could be met by the financial help offered by the patron; in the pentameters a single statement is repeated, underlining the falseness of the patron's generosity. (3) ll. 9–10 Conclusion of the epigram, in which Martial curses his patron, playing with the same words he has been repeating.

The poet addresses one Baccara, a name found only in Martial; cf. 6.59.2 (with Grewing 381), and 11.74.1 (with Kay 228) (*ThlL Onom.* 2.1659.76). It is a non-Greek name and is perhaps related with the north African form Baccarus, found in inscriptions (cf. *ThlL* 2.1659.79–81).

Bibliography: U. Joepgen, *Wortspiele*, 159–160, R. Paukstadt, *De M. Catulli imit.*, 34.

ll. 1–2

uno... die: ablative expressing the time when an action happens. When, as here, a numeral signals the repetition of the action of the verb over the period indicated, a preposition is normally used; cf. Cato *Agr.* 26: *dolia... bis in die fac extergeantur*, Cic. *Tusc.* 5.100: *bis in die saturum fieri.* For the construction with no preposition, cf. Varro *Men.* 188: *vehebatur... semel aut bis anno*, Hor. *Carm.* 4.1.25–27: *bis pueri die / numen... tuum / laudantes.* Cf. Bassols 1.148 § 133, H-Sz 452 § 241, Enk 7 *ad* Prop. 1.1.7.

bis... terque: an expression meaning 'repeatedly', 'time and time again'. Cf. 4.81.3, 5.14.3, 9.6(7).3, Hor. *Epod.* 5.33, Ov. *Met.* 4.517–518 (the only example in Ovid) (*OLD s. v.* 1b). More frequent in this same iterative sense is the phrase *terque quaterque*; cf. Verg. *Georg.* 2.399, *Aen.* 4.589, Ov. *Met.* 1.179, Mart. 1.52.8, 1.103.6, 3.17.4, 10.56.2. Cf. O. Weinreich, *Studien*, 104.

ll. 3–8

rigida... voce: ie, *exigente severaque voce.* For the meaning of the adjective, cf. Hor. *Epist.* 1.1.17: *virtutis verae custos rigidusque satelles*, Ov. *Ars* 2.664: *rigidus... censor*, *Epist.* 3.96: *patriae rigida mente negavit opem.* Cf. especially Tac. *Ann.* 16.22: *habet... satellites... rigidi et tristes* (*OLD s. v. rigidus* 5a).

tristis: with a meaning approaching *furens, iratus,* but not quite as strong. This is a poetic use characteristic of comedy; cf. Plaut. *Cas.* 230: *heia, mea Iuno, non decet esse te tam tristem tuo Iovi*, Ter. *Adel.* 79–80: *nescioquid tristem video; credo, iam ut solet / iurgabit.* It is especially frequent among the elegists; cf. Prop. 1.10.21 (with Fedeli[2] 260): *tu cave, ne tristi cupias pugnare puellae* (*OLD s. v.* 3a). Cf. R. Pichon, *Serm. amat.*, 284.

Secundus: a fictitious character, the same name also referring to a creditor in 2.44.7: *septem milia debeo Secundo.* Cf. also 12.75.3. In both cases also at the end of the line, as again in 5.80.7 and 13, where he addresses a friend and man of letters who corrects his poems, identified with Caecilius Secundus; cf. *ad* 7.84.1.

Pensio: rent-money, the eternal concern -*tunc et nunc*- of the tenant; cf. Iuv. 9.63–64: *'improbus es cum poscis'. sed pensio clamat / 'posce'...* It is a legal term not found in poetry outside Martial and Juvenal. Cf. also *CLE* 1247.3: *podagram careo nec sum pensionibus arra.* With the same meaning in Martial, cf. 3.30.3, 3.38.6, 12.32.2 (*ThlL* 10.1.1103.39–61).

te coram: postpositioning of a two-syllable preposition, frequent in poetry and occasional in prose; cf. 10.15(14).10: *me coram*, Tib. 1.2.21: *viro coram.* It is a feature of elevated poetry which is found particularly with bisyllabic prepositions; cf. Hor. *Sat.* 1.4.95: *te coram*, Ov. *Epist.* 11.91: *me coram*, Tac. *Ann.* 1.19: *seque coram*, 1.75: *eo coram*, cf. M. Platnauer, *Elegiac Verse*, 97–98, K-St 2.1.586–584, Eich, *De praepositionum collocatione apud poetas latinos inde ab Ovidio* (Diss. Bonn 1925) 2, J. Marouzeau, "Place de la préposition", *REL* 25 (1948) 317.

clareque palamque: *synonymia*, with copulative pleonasm *-que... -que*, habitual at the end of a line; cf. *ad* 7.5.1. *Palam* is only found here in Martial. *Clare*, the adverb from the adjective *clarus*, is extremely rare in poetry. Before Martial, it is only attested once in Catullus, the tragedies of Seneca, Silius and the epic work of Statius, and three times in the *Satires* of Horace. In Martial, twice (cf. 12.90.1); cf. L. Håkanson, "Adverbs in Latin Poetry", *Eranos* 84 (1986) 44. In reference to the sound of the voice, cf. *ThlL* 3.1276.81. Cf. also 12.90.1. For the combination, cf. Sen. *Dial.* 7.10.1: *clare... ac palam testor hanc vitam.*

gelidasque... tritasque lacernas: *lacerna* is a military garment, a sign of poverty also in 1.92.7, 2.43.8, 3.38.9, 6.82.9, 8.28.22, 9.57.1. It was a typical gift from patron to client; cf. Pers. 1.54: *scis comitem horridulum trita donare lacerna.* It was worn over the toga; cf. Iuv. 9.28–29: *lacernas, / munimenta togae.* Its use is frequently mentioned in connection with the cold of winter, especially among the satirists; cf. Plaut. *Mil.* 688–689, Mart. 2.46.7–8, 4.34.2, 6.50.2, 6.59.1–4, 12.36.2. Cf. *RE* 12.1.328–329 (Lange), J. Marquardt, *Privatleben*, 2.209–211 § 568–569. Cf. Courtney 430–431 *ad* Iuv. 9.28–31. Cf. *ad* 7.86.8. *Gelidus* has a proleptic force, ie, *gelidum reddens*; cf. Pers. 1.54, Iuv. 3.148, 9.28–29. For the expression, cf. Mart. 3.38.9: *gelidis... lacernis*, 6.50.2: *gelida sordidus in togula.* For the phrase *trita lacerna*, cf. 3.36.9: *toga tritaque meaque*, 9.100.5: *trita quidem nobis togula est.*

ll. 9–10 Conclusion of the epigram. Martial hopes that the tongue of the patron who is incapable of saying 'no' becomes paralyzed. Paralysis of the tongue has obscene connotations, as the defect was related to sexual practices which were frowned upon, such as using it to stimulate the female sexual organs, an activity which it was believed could lead to the tongue being paralyzed as it came into contact with the most intimate female secretions; cf. Gal. 12, p. 249 Kühn, Plin. *Nat.* 7.64, Sen. *Ben.* 4.31.3. Cf. Mart. 11.61, especially ll. 11–13 (with Kay 206–207):

nam dum tumenti mersus haeret in vulva
et vagientes intus audit infantes,
partem gulosam solvit indecens morbus.

See also 11.85.1:

Sidere percussa est subito tibi, Zoile, lingua
dum lingis. Certe, Zoile, nunc futues.

opus est... ut: the construction *opus est* + subordinate clause introduced by *ut* instead of the expected infinitive is found only in early and postclassical Latin; cf. Plaut. *Truc.* 328: *mihi... opus est, ⟨ut⟩ lavem*, Tac. *Dial.* 31.1; cf. H-Sz 645 § 349, K-St 2.2.236 § 187. The *ThlL* highlights this example from Martial (although it is cited incorrectly as 7.72.9), one not mentioned in the grammars referenced above, as the only instance of the personal use of *opus est* constructed with a subordinate clause introduced by *ut* (*ThlL* 9.2.860.12). For the similar construction *necesse est ut*, see E. B. Lease, "Notes on Latin Syntax", *AJPh* 30 (1909) 303. For the frequency of the expression *opus est* in poetry, cf. Goldberg 226 *ad Priap.* 43.3, Dingel 92 *ad* Verg. *Aen.* 9.148. In Martial, ten times.

subito... sidere: a reference to the phenomenon of *sideratio*, which brought on sudden paralysis in plants and human beings; cf. 11.85.1 (with Kay 246) (cited *supra*), Liv. 8.9.12: *pestifero sidere icti pavebant*, Apul. *Met.* 8.8 (*OLD*. *s. v. sidus*, 6b, Forcellini 5.498 § 24: *Hinc dicitur de quodam morbi genere, quod ex influxu mali sideris nasci creditur*). This was attributed to the stars, from which lightning was thought directly to come; cf. Plin. *Nat.* 2.82

and especially 2.108: *quin partibus quoque signorum quorundam sua vis inest... adflantur alii sidere, alii commoventur statis temporibus alvo, nervis, capite, mente.* Cf. also Scrib. Larg. 101 (Helmreich): *una enim cum contractione altera cum remissione nervorum conspicitur. paralusin hoc utrumque vitium Graeci appellant.* There are remedies quoted against this disease, designed to overcome the paralysis of the tongue, in Plin. *Nat.* 28.226 and Marcell. *Med. de mens.* p. 14, 41 (Niedermann). For the influence of the stars on human beings (cf. Cic. *Div.* 2.91, Verg. *Aen.* 2.647–649, Liv. 8.9.12, Ov. *Trist.* 5.10.45, Petron. 2.7 [*OLD s. v. sidus,* 6a]), cf. A. Bouché-Leclerq, *L'Astrologie grecque* (Paris 1899) (= 1979), and full information in A. Pérez Jiménez, "La doctrina de las estrellas: tradición histórica de una ciencia", in A. Pérez Jiménez, ed., *Astronomía y astrología. De los orígenes al renacimiento* (Madrid 1992) 1–42, and the same author, "La tiranía de los astros sobre el cuerpo humano: melotesia zodiacal", in J. Mª García González, A. Pociña Pérez, eds., *Pervivencia y Actualidad de la Cultura Clásica* (Granada 1996) 263–286.

subito: the use of adjectives in place of adverbs is a growing tendency in poetry from the Augustan period, both for metrical reasons and under the influence of the Greek (cf. H-Sz 161 § 95.172–3 § 101.817 § 49). *Subitus* (adj.) for *subito* (adv.) is a poetic usage found from Plautus on; cf. Sil. 3.47, 7.681, Stat. *Theb.* 10.679. Cf. Serv. *Aen.* 2.680, Spaltenstein 493 *ad* Sil. 7.681, *ad* 7.80.3.

si quid opus: a conjecture by Gilbert accepted by all later editors, in preference to the reading of the mss., which have *quid sit opus,* influenced by ll. 4, 6 and 8 (cf. W. M. Lindsay, *Ancient Editions,* 17). It has in its favour not only the fact that it closes the epigram with the same words with which it opens (for this technique, inherited from Catullus, cf. R. Pauckstadt, *De M. Catulli imit.,* 34), but that it reflects what Baccara actually says. See a similar case in 10.37.4 and 20.

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Epigram in elegiac distichs in praise of Quintus Ovidius, who is mentioned by Martial on another nine occasions: with the *praenomen*, only here, in 9.53 and in 13.119; with the *nomen*, cf. *supra* 7.44, 7.45 and commentary *a. l.*, 1.105 (with Citroni 321), 9.52, 9.98, 10.44. Quintus is also used for a fictitious individual in 3.8, 3.11, 3.62, 4.72, 5.21, 5.75, and 8.9.

Martial addresses the town of Narnia, where Quintus used to spend long periods of time. This is a veiled request to Quintus that he should spend more time with the poet in his leisure villa, with Martial addressing the town which supposedly holds him back, following the parameters of a formal plea: (1) ll. 1–2 Invocation of the addressee of the plea, with the relative clause and apposition typical of hymnic invocations. (2) ll. 3–6 Formal protest or complaint (σχετλιασμός). (3) ll. 7–8 Entreaty and expression of good wishes. For the structure, cf. E. Siedschlag, *Form von Martials Epigrammen*, 36.

As is the case here, in 13.119 again the presence of Quintus makes the poet's estate a more pleasant place to be:

> Nomentanum
> Nomentana meum tibi dat vindemia Bacchum:
> si te Quintus amat, commodiora bibes.

Martial addresses Narnia, a town in Umbria on the banks of the river Nar, from which it takes its name, famous for its aqueduct and birthplace of the emperor Nerva. Nothing is known of its exact location; cf. R. Stillwell, *Classical Sites*, 608 (L. Richardson).

ll. 1–2 Description or ἔκφρασις of the place being addressed, as if the invocation were personal: the name of the addressee, in this case a town, in emphatic position at the beginning of the line, followed by relative clause and explanatory apposition; cf. E. Norden, *Agnosthos Theos*, 148.

Narnia: modern Narni. It became a flourishing *municipium* on the *via Flaminia.* Part of its famous and imposing Augustan bridge survives. For its geographical position, cf. Serv. *Aen.* 7.517: *Flaminiae est civitas Narnia in montibus posita, quibus subest Nar fluvius, qui Tiberino coniungitur.*

sulphureo... gurgite: cf. 1.12.2 (cited *supra*), 6.43.2 (cited *supra*), Enn. *Ann.* 222 (cited *infra*), Verg. *Aen.* 7.517 (cited *infra*), Ov. *Ars* 1.256: *de calido sulphure fumat aqua?* Sen. *Nat.* 3.20.5: *aquae sulphurea vis.* On the adjective *sulphureus*, cf. E. Fraenkel, *Ictus und Akzent im lateinische Sprechvers* (Berlin 1928) 334, n. 1 (cf. review by G. Pasquali, *RFIC* 58 [1930] 157–188). *Gurges* here in an attenuated sense referring to the waters of the river or the river itself; cf. Lucil. *frg.* 40: *fluctus... e gurgite salso tollere*, Catull. 65.5: *Lethaeo gurgite*, Verg. *Georg.* 4.387, Ov. *Met.* 2.528, 5.413 (with Bömer[2] 334), Stat.

Silv. 4.5.40, Val. Max. 1.8 *ext.* 9. The term is a poetic one. In Martial, only twice (cf. 4.66.7) (*ThlL* 6.2.2360.3, *OLD s. v.* 2). Cf. W. Clausen, "Cicero and the New Poetry", *HSPh* 90 (1986) 166.

candidus amnis: a reference to the river Nar, present-day Nera in Umbria, whose waters are of a characteristic whitish colour as the river runs through sulphurous land. Cf. Enn. *Ann.* 222: *sulphureas... Naris ad undas,* Verg. *Aen.* 7.517 (with Horsfall 343): *sulpurea Nar albus aqua,* Plin. *Nat.* 3.109, Sil. 8.453: *Narque albescentibus undis,* and the late evidence in Auson. *Carm.* 8.53 and Claud. 1.256–257: *Nar vitiatus odoro / sulphure.* For sulphurous whitish waters, cf. the use of *canus* in 1.12.2: *canaque sulphureis Albula fumat aquis,* and 6.43.2: *canaque sulphureis nympha natatur aquis.* Cf. *RE* 16.2.1696 (Phili). *Candidus* is used of waters or liquids only here and in Plin. *Nat.* 18.68 (on the colour of urine) (*ThlL* 3.244.20).

circuit: for its use in descriptions of countryside washed by a river, cf. Varro *Ling.* 5.28: *amnis id flumen, quod circuit aliquod* (*ThlL* 3.1138.74–1139.27).

ancipiti... iugo: cf. Ov. *Met.* 12.337: *ab ancipiti delapsus acumine montis.* Cf. also Rut. Nam. 1.316: *mons Argentarius... ancipiti... iugo* (*ThlL* 2.23.64–68, *OLD s. v.* 1c). For *iugum* in the extended sense of 'ridge', 'hill', cf. Stat. *Silv.* 2.7.44–45: *plectro... movebis... / ... septem iuga* (*OLD s. v.* 8a and b, *ThlL* 7.2.643.47–63).

ll. 3–6 For the poetic image of towns holding back their inhabitants, cf. Prop. 1.12.1–2: *quid mihi desidiae non cessas fingere crimen / quod faciat nobis, Pontice, Roma moram?*

meum... Quintum: ie, *meum ⟨amicum⟩ Quintum*; cf. *ad* 7.44. Note the polyptoton (cf. H. Lausberg, *Elementos,* 125 § 250) with l. 7: *Quintum /... Quinto.* For the interplay between possessive/pronominal forms in singular and plural referring to the same person (***meum nobis*** *abducere Quintum*), cf. *ad* 7.11.1–2.

lenta... mora: an Ovidian expression; cf. Ov. *Epist.* 3.138, *Ars* 2.456. The same phrase is found on another two occasions in Martial; cf. *Epigr.* 26(22).12, 22(29).2. Cf. *Nux* 4, Cels. 1.3.12 (*ThlL* 7.2.1164.55).

detinuisse: perfect infinitive with aorist value instead of present infinitive, an example of *variatio* for the sake of the metre; cf. 4.31.4, 4.82.7–8. It is particularly frequent in combination with the verb *iuvare*; cf. Tib. 1.1.45–46 (with Smith 191): *quam iuvat... ventos audire... / et dominam... continuisse,* Prop. 2.13.11: *me iuvet in gremio doctae legisse puellae.* Cf. Bassols 2.215 § 210, K-St 2.1.714 § 127, H-Sz 352 § 193, *ad* 7.32.2. For the line-ending, cf. Tib. 1.8.74.

Nomentani... agelli: Martial was the owner of an estate in Nomentum, 15 miles north-west of Rome, near that of his friend Quintus Ovidius; cf. 2.38, 6.43, 12.57, 13.15, 13.42, 13.119. The region was rich in vineyards; cf. Colum. 3.2.14–15, 3.3.3, Plin. *Nat.* 14.23, 14.48–49. The local wine was of high quality; cf. 1.105. For this wine, cf. also 10.48.19, 13.119. Martial is

the only poet to mention it. Cf. A. Tchernia, *Le vin romain*, 326–327, C. Pala, *Nomentum, Forma Italiae regio* (Roma 1976) 1.12. Cf. *ad* 7.31.8.

causam... agelli: W. Heraeus regards this as a legal expression, similar to *causa fundi*; cf. *Dig.* 32.30.3. Cf. W. Heraeus, *RhM* 74 (1925) 331, n. 1, *contra* D. R. Shackleton Bailey 242 *app. crit. a. l. Causa* with the pregnant meaning of 'raison d' être'. D. R. Shackleton Bailey refers to Sil. 8.81: *solus regni lucisque fuisti / germanae tu causa meae* (cf. *Loeb*, 152).

propter: a preposition rarely found in poetry, where its synonym, *ob*, is preferred. In Virgil, for example, there are two instances of *propter* as opposed to seventeen of *ob*, and in the *Satires* and *Epistles* of Horace the balance is four cases of *propter* as opposed to fourteen of *ob*. Cf. B. Axelson, *Unpoetische W.*, 79. In contrast, Martial prefers it to its synonym *ob* (11 *propter* / 1 *ob*), probably because of its greater phonic force. The same tendency is found in Juvenal (18 / 1).

pretiosus: ie, 'valued', 'highly-regarded', not in the strict financial sense, although it does have chrematistic connotations, as the adjective alludes to the presents Quintus used to give his neighbour when he visited him. For a similar case of word-play, cf. Prop. 3.13.1 (with Fedeli[3] 417): *Quaeritis unde avidis nox sit pretiosa puellis.* It is not found in Catullus, Virgil, Tibullus or Juvenal; twice in Horace and Propertius, once in Statius and ten times in Ovid. In Martial, seven times; cf. E. Ernout, *Adjectives*, 47. For the idea of a house being worth more because of those living in it, cf. 4.64.25–26: *hoc rus... / commendat dominus.*

ll. 7–8 Final entreaty with the usual order reversed, the condition being formulated first by means of the imperative. For the same arrangement of elements in a desiderative plea of this type, cf. Tib. 2.5.121: *adnue: sic tibi sint intonsi, Phoebe, capilli.* The expected order would place the clause introduced by *sic* first, anticipating the condition expressed by the imperative; cf. Verg. *Ecl.* 9.30, Hor. *Carm.* 1.3.1. The poem closes in ring form with the same idea as appears at the beginning: communications between Narnia and the outlying area. The passage is an echo of Catull. 17.5–6 (with Fordyce 141): *sic tibi bonus ex tua / pons libidine fiat,... [Colonia].* Cf. also Catull. 17.1–2: *O Colonia, quae cupis / ponte ludere longo.*

Sed iam: the expression has an air of threat or impatience, the sense being close to *tandem* and equivalent to the use of the Greek particle δέ (*ThlL* 7.1.104.59–74).

parce mihi: an expression typical of the *sermo ritualis*, especially in entreaties; cf. Plaut. *Merc.* 678–680: *Apollo quaeso te... ut parcas gnato*, Verg. *Aen.* 6.63 (with Norden 142): *vos quoque Pergameae iam fas est parcere genti*, Ov. *Epist.* 4.162: *mihi si non vis parcere, Trist.* 5.6.33: *si mihi non parcis* (*OLD s. v.* 4). Cf. G. Appel, *Rom. precat.*, 120.

nec abutere: negative imperative with *nec* coming after a present imperative, as is normal in poetic language; cf. Verg. *Ecl.* 3.96, Tib. 1.1.37, Hor. *Carm.* 1.11.2, 2.11.4, Ov. *Met.* 1.462, Prop. 4.11.89, Mart. 4.14.11. Cf. H-Sz

340 § 187, K-St 2.2.204 § 182. This usage is extremely rare in prose. In the silver age, it is only attested in Sen. *Epist.* 59.1. In poetry, cf., apart from the examples cited above, Sen. *Tro.* 710, *Med.* 605, Calp. *Ecl.* 7.19, 7.57, Stat. *Silv.* 2.2.141, 4.1.29. Cf. E. B. Lease, "*Neve* and *neque* with the Imperative and Subjunctive", *AJPh* 34 (1913) 260–262. *Abuti* is found only here in Martial's poetry. It is attested in prose in the preface to the first book; cf. 1 *praef.* 5. The verb is rare in poetry. It is not found in Virgil, Horace, Propertius, Tibullus, Ovid, Statius or Juvenal; only once in Catullus (cf. 76.4), Lucan (cf. 9.263) and Lucretius (cf. 2.656) (*ThlL* 1.240.60).

sic: with a conditional nuance, that is, 'on this condition'; cf. *OLD s. v.* 8. An asseverative oath-formula typical of entreaties. The condition is expressed by means of the preceding imperative, as in Tib. 2.5.121 (*supra*). Cf. Verg. *Ecl.* 9.30, Catull. 45.13–16, Hor. *Carm.* 1.3.1–2 (with Kiessling-Heinze 20–21). On the position of the personal pronoun in entreaties of this kind immediately following the optative particle, cf. J. Wackernagel, *Kleine Schriften* (Göttingen 1953) 1.78–79. Among the exceptions, cf. Tib. 1.4.1, Petron. 61.2, and also Mart. 7.29.1: *Sic Tiburtinae crescat tibi silva Dianae.*

liceat: subjunctive with optative force; cf. K-St 2.1.185–186 § 47.

ponte: a reference to the so-called Augustan Bridge, a triple-arched structure 145 metres long. Only one of the arches, 19 metres high, has been preserved, along with the pillars of the other two. It was built at the same time as the *via Flaminia*, but reconstructed under Augustus. Cf. K. Miller, *Itinera romana* (Roma 1964) (= Stuttgart 1916) 304. Cf. C. O'Connor, *Roman Bridges* (Cambridge 1993). Epigrams commemorating bridges are relatively frequent. In the *Greek Anthology*, cf. 9.641 (Agath.).

A comic distich in which a single sniff leads to a perfume being transformed into foul-smelling *garum*. Underlying the epigram is a joke of a sexual nature: as the nose approaches the perfume to sniff it, the proximity with the mouth leads to its being transformed, that is, Papylus is a *fellator* with an *os impurum* (on this theme, cf. H. P. Obermayer, *Martial und der Diskurs*, 214–231).

Bad smells are often connected with improper sexual activities; cf., against foul body odour, 3.17, 4.44, 6.55, 6.93, 9.47.5, 9.62, 11.30, 12.59.5, 12.85.

Martial describes a similar phenomenon in 3.17, where the simple act of blowing on a cake to cool it turns it into excrement. Here, we have an attack on a *fellator*, whose *os impurum* makes his breath turn all it touches foul. In 3.38, in turn, a mouth whispering something into an ear makes it smell disgusting; and in 6.93, the prostitute Thais is unable to rid herself of her bad breath.

For the opposite phenomenon, a nose taking on the aroma of the jar, cf. Prop. 3.10.22 (with Fedeli[3] 348), 4.9.22. See also Catull. 13.11–14, where the magnificent aroma from a perfume makes the smeller desire to be nothing but nose (cf. H. Offermann, *QUCC* 34 [1980] 117–118): *nam unguentum dabo, quod meae puellae / donarunt Veneres Cupidinesque, / quod tu cum olfacies, deos rogabis, / totum ut te faciant, Fabulle, nasum* (on this passage, cf. R. J. Littman, "The Unguent of Venus: Catullus 13", *Latomus* 37 [1977] 125–128, J. P. Hallet, "Divine Unction, Some Further Thoughts on Catullus 13", *Latomus* 37 [1978] 747–748).

The possible dependence of this epigram on *AP* 11.240 (Lucill.) has been pointed to:

> Οὐ μόνον αὐτὴ πνεῖ Δημοστρατίς, ἀλλὰ δὴ αὐτῆς
> τοὺς ὀσμησαμένους πνεῖν πεποίηκε τράγου.

Cf. W. Burnikel, *Witzepigramms*, 3, 33–35, 65, H. Szelest, "Die satirische Epigramme des Martials und das griechische Epigramm", *Meander* 15 (1960) 530.

The poet addresses one Papylus, a name typically used in satirical epigrams; cf. *ad* 7.78. See especially the one mentioned in 6.36, who has such a long nose that it can easily reach his own *mentula*:

> Mentula tam magna est, tantus tibi, Papyle, nasus,
> ut possis, quotiens arrigis, olfacere.

l. 1

onyx: from the Greek ὄνυξ. Although the noun is generally masculine, the feminine is found, not only here, but in Plin. *Nat.* 37.90 (three times)

and 91, though referring to a gem or precious stone: *Arabicas onychas nigras inveniri candidis zonis* (*OLD s. v.* 2). In Martial, the masculine is also attested in 11.49(50).6: *siccus onyx*. The basic meaning is a highly-prized type of marble (cf. Lucan. 10.117, Plin. *Nat.* 36.59 [*ThlL* 9.654.44–51]) from which perfume-jars were made (cf. Plin. *Nat.* 36.60: *Hunc aliqui lapidem alabastriten vocant, quem cavant et ad vasa unguentaria quoniam optume servare incorrupta dicatur*). By metonymy it also comes to denote the container made out of this material; cf. Catull. 66.88, Prop. 2.13.30 (with Enk[2] 190), 3.10.22 (with Fedeli[3] 347), Hor. *Carm.* 4.12.17, Mart. 11.50.6 (*ThlL* 9.2.654.52–64). See W. Hilgers, *Lateinische Gefässnamen*, 268. In prose, the term only appears in technical discussions. For the phrase *onyx... parva*, cf. Hor. *Carm.* 4.12.17: *nardi parvus onyx*.

gerebat: in the attenuated sense of *habere, continere*, the verb is first found in Lucretius (cf. 6.539, 6.847). Cf. Apul. *Met.* 8.11: *oenophoro, quod immixtum vino... gerebat venenum*. In Martial, also with the same relaxed sense in 1.44.2 (with Citroni 147): *quod maior nobis charta minorque gerit*, 4.88.6: *testa... cottana parva gerit* (*ThlL* 6.2.1936.1–3). The reading of *T* (*ferebat*) is a *lectio facilior*.

l. 2 For the construction of *ecce* with a secondary temporal force following *postquam*, cf. Verg. *Aen.* 4.151–153: *postquam altos ventum in montis atque invia lustra, / ecce ferae saxi deiectae vertice caprae / decurrere iugis*, Mart. 4.51.3–4: *postquam bis decies tribuit dea caeca sinumque / ruperunt nummi, factus es, ecce, pedes* (*ThlL* 5.2.29.3–7).

olfecit: a prose term found, in poetry before Martial, twice in Catullus (cf. 13.13, 96.2), as well as in early comedy, with two examples in Plautus (cf. *Mil.* 1255, *Men.* 163) and one in Terence (cf. *Adel.* 397). It is not found in Virgil, Lucretius, Tibullus, Propertius, Horace, Lucan, Valerius Flaccus or Statius. One example in Juvenal (cf. 7.225). In Martial, only here and 6.36.2. For the expression *unguentum olfecit*, cf. Catull. 13.13 (cited *supra*).

garum: this highly-prized Roman condiment (cf. 13.102), made from carp entrails and gills (cf. Plin. *Nat.* 31.7.43, Manil. 5.664), is often presented as the supreme example of a foul smell; cf. Plin. *Nat.* 31.90, Mart. 3.17.6, 3.28, 6.93.6 (*ThlL* 6.2.1699.59–1700.16).

95

Martial satirizes a peripatetic *basiator* who is not thwarted even by a winter chill that has frozen his beard. Exchanging kisses of greeting became general practice among friends in the imperial period; cf. Sen. *Dial.* 4.24.1: *ille me parum humane salutavit; ille osculo meo non adhaesit.* It was also one of the elements in the *salutatio matutina*; cf. 12.29(26).4: *et referam lassus basia mille domum,* and 8.44.4–5: *sed omne limen conteris salutator / et mane sudas urbis osculis udus.*

Unwillingness to be kissed is a recurring theme in Martial; cf. 2.10, 2.21, 2.22, 2.23, 11.98 (with Kay 265), 12.59. See especially 11.98.1–3 (cf. M. Salanitro, *Aion* 7–8 [1985/86] 116–119):

> Effugere non est, Flacce, basiatores.
> Instant, morantur; persecuntur, occurrunt
> et hinc et illinc, usquequaque, quacumque.

In addition, the presence on the streets of Rome of unbearable individuals who were best avoided had previously been satirized by Horace in *Sat.* 1.9. See also Martial 3.64: (l. 1) *Sirenas... /* (l. 4) *fallax Ulixes dicitur reliquisse. / Non miror: illud, Casiane, mirarer, / si fabulantem Canium reliquisset.*

Rejection of the *basiator* may be attributable strictly to reasons of hygiene, the underlying idea being that slobbery kisses were disgusting (cf. 8.44.5 [*supra*]), or else due to sexual prejudices, since it is common to reject the kisses of *fellatores*, regarding their mouths as impure; cf. 11.95. For the rejection of kisses for sexual reasons, cf. 1.94, Catull. 79.3–4 (with Kroll 253–254), Cic. *Sest.* 111, Sen. *Ben.* 4.30.2, Iuv. 6.51 (with Courtney 268). Cf. also Ar. *Ec.* 647, Luc. *Pseudol.* 31. Against the sexual interpretation of the spurning of kisses, both in this epigram and in 11.98, 10.65 and 12.59, cf. E. Merli, *Maia* 47 (1995) 290–291.

In the whole poem there is persistent alliteration in [*r*], reflecting the low temperatures mentioned. The effect of this alliteration is reinforced with the veiled reference to Pers. 1.109: *sonat hic de nare canina / littera,* cf. l. 10: *naribus caninis.* Cf. alliteration of the *littera canina* again, for example, in 1.3. On the *littera canina,* cf. W. S. Anderson, "Persius 1. 107–10", *CR* 8 (1958) 195–197.

The poem has a three-part structure: (1) ll. 1–4 Introduction of the subject. (2) ll. 5–15 Discussion alternating between rhetorical questions (ll. 5–6 and 9–13) and statements exemplified by means of hyperbolic comparison (ll. 7–8 and 14–15). (3) ll. 15–18 Final request.

The poet addresses Linus, a fictional character on whom cf. *ad* 7.10.1.

Bibliography: E. Merli, *Maia* 47 (1995) 290–291.

ll. 1–4 Introduction of the subject.

Bruma: that is, *hiems*, a metaphorical use found frequently in poetry and very common in Martial. Cf. Lucr. 5.746 (*contra* Munro 322), Verg. *Georg.* 1.211 (with Mynors 49), Hor. *Carm.* 4.7.12 (*ThlL* 2.2208.23–84, *OLD s. v.* 2). In hendiadys with *December* also in 1.49.19 (with Citroni 165): *at cum December canus et bruma impotens*, and 10.5.6: *December longus et madens bruma.*

riget: in the pregnant sense of 'becoming solid as a result of the cold', with expression of the subject causing the cold; cf. Lucan. 6.478–479: *cum bruma rigeret, / dimaduere nives.*

horridus December: the expression is only found in Martial; cf. 7.36.5: *horridus... December. Horridus* is first used to refer to bad weather in Verg. *Georg.* 3.441–443: *frigidus imber / ... et horrida cano / bruma gelu.* Cf. *Priap.* 84.1, Ov. *Met.* 15.212, *Pont.* 4.10.38 (*ThlL* 6.3.2992.11–16).

osculo nivali: the epithet alludes to the cold transmitted by the frozen lips of the *basiator. Nivalis* here has the metaphorical sense of 'cold as snow', 'icy'. See the use of *niveus* in the same sense in 7.32.11: *niveas... undas*, 4.34.2: *niveam... togam*, Sen. *Phaed.* 504: *niveo... Iliso* (*OLD* 3b). Cf. Liv. 21.54.7: *erat forte brumae tempus et nivalis dies*, Mart. 14.118.1: *nivalibus undis* (*OLD s. v.* 1b, Forcellini 4.277 § 1). Icy kisses are mentioned in relation to the farewell kiss given to a loved one who has passed away; cf. Prop. 2.13.29: *osculaque in gelidis pones suprema labellis.*

hinc et hinc: ie, *passim*; cf. 11.98.1–3 (*supra*), and especially ll. 20–22. The reiterative expression *hinc et hinc* is first found in Hor. *Epod.* 2.31–32: *trudit acris hinc et hinc multa cane / apros in obstantis plagas*, 5.97. It is frequent in the tragedies of Seneca, where it is attested eight times (cf. Sen. *Her. O.* 947) and Martial, with four examples; cf. 1.54.2 (with Citroni 183), 4.14.8, 10.83.1 (*ThlL* 6.3.2804.55–62. *OLD s. v.* 6). Virgil prefers the phrase *hinc atque hinc*; cf. *Aen.* 1.162 (*ThlL* 6.3.2804.63–71). See a single case of *hinc ... -que hinc* in Stat. *Silv.* 3.2.35.

tenere: in the sense of 'detain', 'cause to wait'; cf. Plaut. *Asin.* 379: *tu hunc interea hic tene* (*OLD s. v.* 17b).

basiare: from the noun *basium*, not found in the higher genres and used infrequently in the more humble ones with the exception of Martial, who uses it twenty times, completely avoiding the more learned synonymous term *osculari.* It is attested three times in Catullus and once in Apuleius (*ThlL* 2.1773.46–65).

totam... Romam: used metonymically for 'inhabitants of Rome'; cf. 8.65.6: *Roma salutavit voce manuque ducem* (*OLD s. v.* 1b). For the opposite idea, cf. 11.98.1: *Tantum dat tibi Roma basiorum.*

ll. 5–8

Hoc... frigore: brachylogy for *his diebus frigidioribus*, to indicate 'wintertime'; cf. Mumm. *Atell.* 4–5: *a frigore / fecere summo... Saturnalia*, Varro *Rust.* 1.34.2: *regionibus, ubi maturius frigora fiunt asperiora* (*ThlL* 6.1.1335.15–30).

uxor: the question of whether or not Martial was married has been

widely discussed. While it is true that Martial mentions a presumed wife several times in his epigrams (cf. 3.92, 4.24, 11.43, 11.104), he also discusses in the first person his reasons for not marrying (cf. 2.49, 8.12, 11.19) and even openly rejects the possibility when presented by the emperor with a privilege reserved in principle for married men, the *ius trium natorum*; cf. 2.92, 3.95, 9.97 (cf. D. Daube, "Martial, Father of Three", *AJAH* 1 [1976] 68–79, H. Szelest, *ANRW* 32.4 [Berlin 1986] 2565). Moreover, some of the poems in which he addresses a putative wife in the first person are so offensive that it is hard to believe they can refer to a real person; cf. 11.104. A most unlikely case has been made for the possibility of a late marriage, after his return to Spain, to Marcella, a local benefactor to whom he refers as *domina*; cf. 12.21, 12.31 (cf. Raderus, *Vita*, ed. Bipontina, 1784; A. Brandt, *De Martialis poetae vita et scriptis* [Diss. Berlin 1853] 35). For this question, cf. L. Ascher, "Was Martial really Unmarried?", *CW* 70 (1976/7) 441–444, H. C. Schnur, "'Again' Was Martial really Married?", *CW* 72 (1978) 98–99, J. P. Sullivan, "Was Martial really Married? A Reply", *CW* 72 (1978) 238–239, J. P. Sullivan, *Unexpected Classic*, 25–26. In the case of this epigram, there is no evidence for its referring to a real spouse, since Martial mentions a wife and young daughter to stress just how unsuitable the atmospheric conditions really are for kissing, when it is even possible to reject a kiss from those of whom one is fondest. With this example he shows just how ridiculous the idea of this open-air *basiator* is. Cf. Kay 276–277 *ad* 11.104, L. Ascher, "Was Martial really Unmarried?", *CW* 70 (1976/7) 442. For the proverbial reference to the parent-child relationship as a model of love, cf. Catull. 72.3, Lucr. 3.894–896. On father-child relationships in Rome, cf. J. P. Hallet, *Fathers and Daughters in Roman Society: Women and the Elite Family* (Princeton 1984).

blandis... labellis: the expression is found only here; cf. Plaut. *Pseud.* 67: *teneris labellis molles morsiunculae*, Ov. *Ars* 1.667: *teneris... rapta labellis*. Cf. *ad* 7.87.9.

filia... rudis: *rudis* can be taken as a reference to the girl's tender years; cf. 9.71.6: *concordem satiat sed rudis agna famem*, or else to her inexperience in affairs of the heart; cf. Ov. *Am.* 2.1.6: *rudis ignoto tactus amore puer*, *Ars* 2.474 (with Janka 353): *rude corpus erat*, 3.113: *simplicitas rudis ante fuit*, *Epist.* 4.23: *subit primos rude pectus amores*, *Met.* 9.720: *hinc amor ambarum tetigit rude pectus*, Prop. 1.9.8: *atque utinam posito dicar amore rudis!* 3.15.5–6: *illa rudis animos... / imbuit.* Cf. R. Pichon, *Serm. amat.*, 255. Cf. *ad* 7.31.3. On the possibility that Martial had a daughter, cf. A. A. Bell, "Martial's Daughter?", *CW* 78 (1984) 21–24. Martial may be referring to a daughter of his in 10.65.11: *nobis †filia† fortius loquetur.*

ll. 9–13

Sed tu: Martial turns abruptly to his interlocutor, with *sed* having a similar force to *at*, introducing a rhetorical question for which no answer is expected. Note the omission of the copulative verb, that is, *sed tu dulcior elegantiorque*

(es),... ? Traditionally it has been taken as introducing a touch of irony, with *sed* being used with attenuated adversative force, equivalent to 'yes, but...'; cf. Catull. 21.13, Tib. 2.5.7 (with Smith 446), Iuv. 5.147 (with Mayor 266). This use is frequent in Martial; cf. Friedländer 234–235 *ad* 1.117.7.

dulcior elegantiorque: ie, *dulcior elegantiorque uxore filiaque mea,* the second element in the comparison being understood. The phrase is not found elesewhere. The use of *dulcis* to refer to *homines dilecti* is normal both in poetry and in prose, but particularly frequent in the epigraphical sources; cf. *ThlL* 5.1.2194.34–2195.21. For the use of *elegans* alluding to bearing, cf. *ThlL* 5.2.332.74–333.16.

livida... / ... glacies: the expression is found only here. The reference to the nose dripping as a result of the cold is a caricaturesque element; cf. 7.37.5, 11.98.7: *nec congelati gutta proderit nasi.*

naribus caninis: an allusion to the frustrated *basiator* snorting with anger, or perhaps sniffing with cold, a noise recalling the growling of dogs. Cf. Ov. *Ib.* 230: *latrat... in toto verba canina foro.* Literally, the adjective means *ad canem pertinens* (cf. *ThlL* 3.251.77). Here Martial uses it because of the similarity between the grating of teeth in the cold and the growling of a dog, recreated by means of constant alliteration of the trilled consonant throughout the poem. Note the coincidence with Pers. 1.109–110 (with Kißel 255): *sonat hic de nare canina / littera*; note too the alliteration of the *littera canina.* Cf. Lucil. *frg.* 2: *irritata canes quam homo quam planius dicit,* Verg. *Aen.* 6.417–418 (with Norden 243): *Cerberus haec ingens latratu regna trifauci / personat aduerso recubans immanis in antro,* Petron. 43.3 (with Smith 103): *linguam caninam.* The phrase is also an insult. The use of animal names for personal abuse is frequent in Latin; cf. S. Lilja, *Terms of Abuse in Roman Comedy, Ann. Acad. Scient. Fennicae,* ser. B, 141, 3 (Helsinki 1965) 30. Cf. Catull. 42 (with Fordyce 195), also with repetition of the consonant [*r*]; Mart. 1.41.20: *caballus.* See especially 1.3.6 (with Citroni 27): *nasum rhinocerotis.* Mention of an unusually large nose is a frequent insult in satirical poetry; cf. Hor. *Sat.* 1.6.5, 2.8.64, *Epist.* 1.19.45, Pers. 1.4, 1.118. For the significance of references to the nose, cf. Quint. 11.3.80: *naribus labrisque non fere quicquam decenter ostendimus, tametsi derisus contemptus fastidium significari solet.* Dogs are also renowned for their sense of smell; cf. Hor. *Epod.* 12.4–6: *namque sagacius unus odoror, / polypus an gravis hirsutis cubet hircus in alis, / quam canis acer ubi lateat sus,* and also the epitome of shamelessness; cf. Ter. *Eun.* 803: *Ain vero, canis?* Catull. 42.16–17: *ruborem / ferreo canis exprimamus ore.* Cf. A. Otto, *Sprichwörter,* 68 § 315. The term is also applied to angry men and women; cf. Plaut. *Bacch.* 1146, *Men.* 936, Hor. *Epod.* 6.1. Cf. A. Otto, *Sprichwörter,* 69 § 316. Finally, a reference to a cynic philosopher can also be understood; cf. 4.53, 14.81. Cf. D. L. 6.33.60, Suet. *Vesp.* 14, Aug. *civ.* 14.20: *hoc illi canini philosophi, hoc est Cynici, non viderunt...* , *AP* 11.153 (Lucill.). Cf. T. Adamik, *AUB* 4 (1975) 55–57.

dependet: the verb is constructed with a preposition (*ex* or *ab*) or with the ablative or dative. For the construction with the ablative, cf. Verg. *Aen.* 1.726: *dependent lychni laquearibus* (*ThlL* 5.1.568.31–44).

rigetque barba: becoming stiff in the cold; cf. 11.98.7: *nec congelati gutta proderit nasi.* Cf. Verg. *Aen.* 4.250–251 (with Pease 256) (*de Atlante*): *tum flumina mento / praecipitant senis et glacie riget horrida barba,* Petron. 122.150: *glacie concreta rigent, Priap.* 63.6: *rigetque dura barba vincta crystallo,* Ov. *Trist.* 3.10.22: *nitet inducto candida barba gelu,* Sil. 1.205: *canet barba gelu.*

qualem... / ... marito: comparison between the stiff and frozen beard of the *basiator* with the beard of a he-goat with proverbially rough hair; cf. 12.59.4–5: *te pilosus / hircoso premit osculo colonus.* For *barba* in reference to animals, cf., as the earliest example, Verg. *Georg.* 3.366: *stiriaque impexis induruit horrida barbis* (*ThlL* 2.1727.26–49). The beard of the billy-goat is proverbially stiff and tough; cf. 11.84.17–18: *unus de cunctis animalibus hircus habet cor: / barbatus vivit, ne ferat Antiochum.* This animal is also noted for its foul smell; cf. 14.140.1, Calp. *Ecl.* 5.68: *hircorum... olentes caedere barbas.* On this point, cf. Catull. 69, Hor. *Epod.* 10.23, *Carm.* 3.13.3–5. Cf. 10.98.10.

forficibus: a rare technical term. It is attested with the same meaning as here, that is, an instrument for shearing animals, in Calpurnius Siculus (cf. *Ecl.* 5.73–74: *ne sit acuta / forfice* [*v. l.*: *forcipe*] *laesa cutis*). Cf. also [Verg.] *Catal.* 10.9: [*Sabinus*] ... *bidente dicit attodisse forcipe.* The term is also used for the scissors comprising two blades turning on a common pivot and without thumb- and finger-holes which barbers use for cutting hair (cf. Leary 90–91 *ad* 14.36.1), and to denote a type of shears used specifically for pruning vines; cf. Plin. *Nat.* 15.62. For their use on beards, cf. Sidon. *Epist.* 4.13.1: *barba... ad cutem secta forcipibus.* There is frequent confusion in the mss. with *forceps,* which means either 'tongs' (cf. Verg. *Aen.* 8.453, Ov. *Met.* 12.277 [with Bömer[2] 103]) or 'pincers' (cf. Pers. 4.40 [with Kißel 552–553]). Interference between the two terms goes back to antiquity, as is shown by the frequent confusion in the mss. (cf. Kißel 552 *ad* Pers. 4.40, Anderson *ad* Ov. *Met.* 12.277, Bömer[2] 152 *ad* Ov. *Met.* 6.556) and the efforts of late grammarians and commentators to clarify the difference between them (cf. Serv. *Aen.* 8.453: *'forfices' sunt quibus incidimus, '-pes' quibus aliquid forvum tenemus, quasi forvicapes,* Prob. *App. gramm.* 4.202.14: *inter forfices et forcipes hoc interest, quod forfices incisorias esse designat, forcipes vero tenaces esse demonstrat*). Cf. Ernout-Meillet *s. v.* 247, *ThlL* 6.1.1049.75.

metit: ie, *tondit.* It is not found with this meaning before Martial. Later, cf. Iuv. 3.186 (with Mayor 201): *metit barbam.* Cf. Serv. *Ecl.* 1.28 (*ThlL* 8.890.20–25).

tonsor... Cilix: *tonsor* is a case of brachylogy, for *tonsor pecoris. Cilix* is attested as an adjective from Varro *Men.* 403, to denote the inhabitants of Cilicia (Gr. Κίλικες), a region of Asia Minor which had a reputation among the Romans for its pirates and tough-haired goats (cf. *ThlL onom.* 2.435.8). From Cilicia came a type of fabric, with the generic name of *cilicium,* made from the long, tough hair of a type of goat famed in antiquity; cf. Varro *Rust.* 2.11.12, Plin. *Nat.* 8.203, Colum. 1 *praef.* 26. As an adjective, cf. Lucr. 2.416, Ov. *Met.* 2.217, Lucan. 2.636. *Cilix* is also attested as a proper name of slaves, from their country of origin; cf. 6.72, Iuv. 4.121 (*ThlL onom.* 2.436.14).

Cinyphio... marito: ie, 'he-goat'; cf. Verg. *Georg.* 3.125: *pecori dixere maritum,* where *maritus* is first applied to an animal. Cf. Hor. *Carm.* 1.17.7 (with Nisbet-Hubbard 220): *olentis uxores mariti,* Ov. *Am.* 3.5.15, Plin. *Nat.* 10.155, Iuv. 3.91 (*ThlL* 8.404.84–405.17, *OLD s. v.* 2). In Martial, cf. 9.71.1 (with Henriksén[2] 84), 13.64.1, 14.141(140).1, 14.211.1. *Cinyphius* is an adjective derived from the river Cinyps, this name being adapted from the Greek Κίνυψ (cf. Hdt. 4.175.2, 5.42.3). It is a region in northern Africa, famed for the hair of its goats. It is first found in Verg. *Georg.* 3.311–312 (with Mynors 229): *barbas incanaque menta / Cinyphii tondent hirci saetasque comantis.* Cf. Hor. *Carm.* 1.17.7 (with Nisbet-Hubbard 220). It often refers to long-haired billy-goats; cf. Hp. *Morb. Sacr.* 2, Theoc. 3.5, Plin. 8.203. In Martial, cf. 8.50(51).11 and 14.141(140). Cf. Avian. *fab.* 13.4: *hirsutus... Cinyphii ductor qui gregis esse solet* (*ThlL onom.* 2.452.41–62, *OLD s. v.* 2).

ll. 14–15 Note the chiastic arrangement: *centum... cunnilingis / gallum ... recentem,* with the alliteration in *centum... recentem. Cunnilingi* and *fellatores* suffered from bad breath, the unfortunate result of their sexual activity (cf. 6.55. See A. Richlin, *Garden of Priapus,* 26–27). Their mouths were objects of contempt; cf. 10.22 and cf. *ad* 7.94. Eunuchs had a reputation for being *fellatores;* cf. 3.81. Cf. also Catull. 28.9–10 (cf. A. E. Housman, *Class. Pap.,* 723 [=*JPh* 30 (1907) 244]).

Centum: with hyperbolic force, as often in poetry, in the sense of 'an indefinite high number'; cf. Catull. 5.7, Verg. *Aen.* 1.416, Ov. *Am.* 2.4.10, Tib. 1.7.49, Serv. *Aen.* 4.199: *centum: finito pro infinito.* In Martial, cf. 5.92.2, 6.49.5 (with Grewing 339), 8.44.11, 9.98.3 (*ThlL* 3.827.77–828.63). Cf. Lejay 17 *ad* Hor. *Sat.* 1.1.50, Ed. Wölfflin, "*Sescenti, mille, centum, trecenti* als unbestimmte und runde Zahlen", *ALL* 9 (1896) 177–192, R. G. Kent, "Latin *Mille* and Certain Other Numerals", *TAPhA* 42 (1911) 69–89, B. Sprenger, *Zahlenmotive in der Epigrammatik und in verwandten Literaturgattungen alter und neuer Zeit* (Diss. Münster 1962) 63–66, H-Sz 211 § 113.

cunnilingis: cf. 7.67.17: *cunnum lingere.* The term is only attested in Martial (four times), in the *Priapea* (once; cf. 78.2) and in inscriptions (cf. *CIL* 4.1383: *optime cunulinge* [*ThlL* 4.1409.70–78]). See the equivalent Greek term γλωττοποιεῖν; cf. J. Henderson, *Maculate Muse,* 183, G. Vorberg, *Glossarium,* 128, P. Pierrugues, *Glossarium eroticum,* 161, J. N. Adams, *LSV,* 81, 135.

gallum: for *eunuchum;* cf. *Priap.* 55.6, Hor. *Sat.* 1.2.121, Ov. *Fast.* 4.364 (*ThlL* 6.2.1687.50–66). Cf. in general A. D. Nocks, "Eunuchs in ancient religion", *ARW* 23 (1925) 25–33 (= *Collected Papers* [Oxford, 1972] 7–15 = A. K. Siems, ed., *Sexualität und Erotik in der Antike,* Darmstadt, 1988, pp. 58–69). It is found nine times in Martial (cf. Citroni 119 *ad* 1.35.15), as contrasted with only one occurrence in Horace (cf. *Sat.* 1.2.121) and two in Ovid (cf. *Fast.* 4.364). *Galli* (Gr. Γάλλοι) were the priests consecrated to the goddess Cybele, and castrated in imitation of Atys, consort of Cibeles. Their name comes from the river Gallus in Galatia, which ran near the original temple of the goddess, the waters of which made those who drank

from them mad (cf. *ad* 7.73.3). It is first attested in a fragment of Arcesilaus (c. 318–242 BC) *apud* D. L. 4.43.2: πρὸς τὸν πυθόμενον διὰ τί ἐκ μὲν τῶν ἄλλων μεταβαίνουσιν εἰς τὴν Ἐπικούρειον, ἐκ δὲ τῶν Ἐπικουρείων οὐδέποτε, ἔφη, ἐκ μὲν ἀνδρῶν γάλλοι γίνονται, ἐκ δὲ γάλλων ἄνδρες οὐ γίνονται. Its origin and etymology were already discussed in antiquity; cf. Quint. 7.9.2: *Singula adferunt errorem cum pluribus rebus aut hominibus eadem appellatio est (ὁμωνυμία dicitur), ut gallus auem an gentem an nomen an fortunam corporis significet incertum.* Cf. also Ov. *Fast.* 4.361–365: *Cur igitur Gallos qui se excidere uocamus, / cum tanto a Phrygia Gallica distet humus? / Inter, ait, uiridem Cybelen altasque Celaenas / amnis it insana, nomine Gallus, aqua. / Qui bibit inde, furit,* Plin. *Nat.* 5.147: *Flumina sunt in ea praeter iam dicta Sangarium et Gallus, a quo nomen traxere matris deum sacerdotes,* and Hieron. *In Osee* 1.4 (= *PL* 25.851c Migne): *Hi sunt quos hodie Romae, matri, non deorum, sed daemoniorum seruientes, Gallos uocant, eo quod de hac gente Romani truncatos libidine in honorem Atys (quem eunuchum dea meretrix fecerat) sacerdotes illius manciparint. Propterea autem Gallorum gentis homines effeminantur, ut qui urbem Romanam ceperant, hac feriantur ignominia.* Cf., in general, E. N. Lane, "The name of Cybele's priests the «Galloi»", in E. N. Lane, ed., Cybele, *Attis and related cults* (Leiden: E. J. Brill, 1996) 117–133. The priests of Cybele were not to be taken lightly; carried away in religious frenzy, they mutilated their members in a savage ritual culminating in the pouring of their own blood on the altar of the mother goddess. Cf. 5.41, 9.2.13–14, 11.84. Cf. *RE* 7.674–682 (Cumont), P. Maas, *RhM* 74 (1925) 455–456, H. Graillot, *Le Culte de Cybèle Mère des dieux à Rome et dans l' empire romain* (BEFAR 107) (Paris, 1912), especially 287–319, G. M. Sanders, "Gallos", *RLAC* 8 (1972) 984–1034, T. P. Wiseman, *Catullus and his World* (Cambridge, 1985) 198–206.

recentem: ie, immediately after carrying out the sexual activity which characterizes them as eunuchs, *fellatio.* Cf. 3.81, where the poet censures a eunuch, likewise called Gallus, for using his tongue *instar mentulae.* For this meaning of *recens,* cf. (with A. E. Housman, *Class. Pap.*, 723 [=*JPh* 30 (1907) 244]) 12.59.10: *fellatorque recensque cunnilingus.*

ll. 16–18 Conclusion.

Quare: illative-causal conjunction with conclusive force. It introduces an order when, as often, it is followed by imperatives (cf. [Tib.] 3.4.49, Verg. *Aen.* 7.130–132 [with Horsfall 125]; cf. E. Löfstedt, *Les expressions du commandement et de la défense en Latin et leur survie dans les langues romanes* [Helsinki 1966] 108–109) or, as here, by a request or plea; cf. 11.35.2 (with Kay 148); cf. J. Herman, "*Cur, quare, quomodo.* Remarques sur l' évolution des particules d' interrogation en latin vulgaire", *AAnt. Hung.* 5 (1957) 369–371, H-Sz 541–542 § 295. It is commonly used to introduce the *conclusio* of a poem; cf. 1.35.12, 1.41.14, and cf. also Catull. 114.5, Prop. 1.19.25, 1.5.31. Cf. especially Prop. 1.9.33: *quare, si pudor est.* Cf. B. Axelson, *Unpoetische W.*, 80, n. 67, E. Löfstedt, *Philologischer Kommentar zur Peregrinatio Aetheriae* (Uppsala 1911) 324, G. Williams, *Tradition,* 774–775.

si tibi sensus est pudorque: complex form of the expression *si pudor est,* widely attested in Latin; cf. 3.74.5, 3.87.4, 10.90.9, Cic. *Att.* 14.16.4, Verg. *Ecl.* 7.44, Ov. *Am.* 3.2.24. For the construction, cf. Fedeli[2] 250 *ad* Prop. 1.9.33, Enk 94 *a. l.*, A. E. Housman, *Class. Pap.*, 335 (=*JPh* 22 [1894] 112). The expression is characteristic of the everyday language; cf. H. Tränkle, *Sprachkunst,* 165. *Sensus* only here in Martial with the meaning of *sensus communis*; cf. *OLD s. v.* 6b, Forcellini 5.447 § 7. Cf. Cic. *de Orat.* 2.184: *si est suaviter et cum sensu tractatum, Priap.* 2.6. *Pudorque* is frequently found at the end of a line; cf. Hor. *Carm. saec.* 57, Ov. *Met.* 7.72, *Priap.* 55.3, 80.7.

basiationes: the term is introduced by Catullus, from the verb *basiare*; cf. Catull. 7.1–2: *Quaeris, quot mihi basiationes / tuae, Lesbia, sint satis superque.* It is then not found again until Martial, here and in 2.23.4: *has offendere basiationes* (*ThlL* 2.1760.37–40). Cf. J. Fergusson, *PACA* 6 (1963) 10. Cf. also *basiator,* a noun coined by Martial and only attested in 11.98.1, 13, 16, 19 (*ThlL* 2.1760.41–44).

in mensem... Aprilem: ie, 'good weather'. *Aprilis* is the name of the second -later the fourth- month of the Roman calendar; cf. Varro *Ling.* 6.33: *(mensem secundum) puto dictum, quod ver omnia aperit, Aprilem,* Hor. *Carm.* 4.11.15–16: *qui dies mensem Veneris marinae / findit Aprilem.* In Martial only here and in 9.52.2.

Funerary epitaph in the first person, dedicated to the son of a patron. The deceased laments the injustice of his *mors immatura* (cf. *ad* 7.40).

The dedication of epitaphs to the children of friends and protectors occurs several times in Martial; cf. 1.88, 1.114, 1.116, 6.28 and 6.29 (cf. Stat. *Silv.* 2.1), 9.86.

Epitaphs in which the deceased directly addresses the passer-by are typical of Greek and Latin epigraphy; cf. *CEG* 108: Χαίρετε τοὶ παριόντες, ἐγὼ δὲ θανὼν κατάκειμαι. / δεῦρο ἰὼν ἀνάνειμαι, ἀνὴρ τίς τῇδε τέθαπται ξένος / ἀπ' Αἰγίνης, Μνησίθεος δ' ὄνυμα, *GVI* 1225 : ἄνθρωπε, ὃς στείχεις καθ' ὁδὸν φρασὶν ἄλλα μενοινῶν, / στῆθι καὶ οἴκτιρον σῆμα Θράσωνος ἰδών, 1312: ἴσχε καὶ αὐδήσας 'σῆμ' Ἀλίνης' ἄπιθι... , 1314: στᾶθι πέλας, παροδῖτα, καταντία μαρμαροέσσης / στήλης καὶ κατιδὼν τίς τίνος εἰμὶ πυθοῦ, *CG* 427 = *GV* 1843: στῆθι φίλον παρὰ τύμβον, ὁδοιπόρε, Kaibel *Supp.* 2a: Ἄνθρωπε ὃς (σ)τείχεις καθ' ὁδὸν φρασὶν ἄλ(λ)α μενοινῶν / στῆθι καὶ οἴκτιρον σῆμα θράσωνος ἰδών, *AP* 7.260.1 (Carph.): Μὴ μέμψῃ παριὼν τὰ μνήματά μου, παροδῖτα, 7.716 (Noss.). Cf. Call. *Epigr.* 21. It is very frequent in the *Greek Anthology*; cf. 7.136, 7.11 (Asclep.), 7.712 (Erinn.), 7.282 (Theodorid.), 7.710. Cf. W. Peek, *Griechische Grabgedichte* (Berlin 1960) 414. Cf. also, for a later period, E. Consolino, "L' appello al lettore nell' epitafio della tarda latinità", *Maia* 28 (1976) 129–143.

A certain thematic similarity can be detected with *CLE* 1019 (Bücheler) (cf. O. Autore, *M. e l' epigr. greco*, 30):

> Conditus...
> fortuna...
> septenos aetas vix (ter compleverat annos)
> q(uom) fati periit.

The poem is in two parts: (1) ll. 1–4 Introduction of the deceased, his γένος (l. 2) and age at death, with the characteristic reference to the Fates (l. 4). (2) ll. 5–8 *Lamentatio* and address to the reader/passer-by, requesting that tears be shed for him and wishing his loved ones a long life.

Martial dedicates the poem to the son of a patron, Bassus, who is only known from this epigram (Shackleton Bailey suspects that Bassus may be a fictional character; cf. *Index nominum*, 493). The name, in any case, is widely attested in the republican and imperial period (cf. H. Solin, *Onomastique*, 110), and frequently found in Latin literature; cf. Prop. 1.4.1 (to a poet and composer of iambic verse), Ov. *Trist.* 4.10.47.

Bibliography: A. Romizi, *A&R* 10 (1907) 243, R. Schmook, *De M. Valeri Martialis epigrammatis sepulcralibus et dedicatoriis* (Weidae Thuringorum 1911), S. Johnson, *CJ* 49 (1954) 265, O. Autore, *M. e l' epigr. greco*, 30–31, L. Gamberale, *A&R* 38 (1993) 51–52, Mª P. Hualde Pascual, "Epitafios infantiles: una tradición grecolatina en la literatura inglesa", *Epos* 11 (1995) 73–84. On the mourning

brought about by the death of children, cf. especially J. P. Neraudau, "La loi, la coutume et le chagrin. Réflexions sur la mort des enfants", in F. Hinard, ed., *La mort, les morts et l' au-délà dans le monde romain* (Caen 1987) 195–208.

ll. 1–2 Martial plays with the etymological sense of the name of Bassus' son, Urbicus, that is, 'belonging to the Urbs'. Punning on proper names is common in Latin literature from Plautus on; cf. E. S. McCartney, "Puns and Plays on Proper Names", *CJ* 14 (1919) 343–358.

Conditus hic ego sum: funerary formula characteristic of epitaphs; cf. 11.13.7: *hoc sunt condita... sepulchro,* 1.114.3 (with Citroni 347–348): *Condidit hic natae cineres nomenque sacravit.* See also 6.28.3–5: *hoc sub marmore... /... iacet sepulchro,* 6.52.1: *Hoc iacet in tumulo...* , 11.91.1: *iacet hoc tumulata sepulchro.* Cf. *initia carminorum* in *CLE,* and cf. 644.1: *Condidit hic natum infelix Bocontia mater,* 1060.1, 793.1, 1137.1. On the use of funerary formulae by Martial, cf. J. Fernández Valverde, "Tópicos funerarios en los Epigramas de Marcial", in C. Fernández Martínez, ed., *La literatura latina: un corpus abierto* (Sevilla 1999) 78–79. For the use of *condere* in the sense of *mortuos sepelire,* particularly common in inscriptions, cf. *ThlL* 3.150.83–151.57.

Bassi dolor: *Bassus* is a very common name from Cicero on; cf. *ThlL* 2.1778.29–1779.76. It is widely used by Martial as a name for fictitious characters; cf. *ThlL* 2.1779.72. D. R. Shackleton Bailey (cf. *Index nominum* 493) distinguishes this case from the other uses of Bassus in Martial (seven examples) as a possible reference to an actual friend. L. Friedländer, for his part, identifies this friend with the Bassus mentioned in 3.47 (cf. 305). Cf. also *v. l.* in 1.37.2: Bassa βγ : Basse α *edd. Dolor* in the amatory lexis is used to denote the person causing the grief or love-sickness. Cf. Verg. *Aen.* 10.507, Ov. *Epist.* 13.104, *Met.* 6.574, 10.198, 13.494, Prop. 1.14.18, Lucan. 2.42, Stat. *Silv.* 2.7.134, *Theb.* 8.195 (*ThlL* 5.1.1843.40–62, *OLD s. v.* 2c). In Martial, cf. 6.52.2, 14.173. Cf., R. Pichon, *Serm. amat.,* 133. The noun often refers to the suffering brought about by rejection on the part of the beloved. The verb *dolere* is likewise used to denote the suffering of those who have been deprived of their loved ones; cf. Catull. 96.1–2, [Tib.] 3.2.13 (with Navarro Antolín 166), Prop. 4.11.79. For its use in the same context, a lament on the death of a child, cf. Ov. *Epist.* 11.111 (*ThlL* 5.1.1843.48–58).

Urbicus infans: *Urbicus* is the *cognomen* of Bassus' son. For the proper name, cf. I. Kajanto, *Cognomina,* 311 and Courtney 271 *ad* Iuv. 6.71. Cf. 1.41.11: *non optimus urbicus poeta. Infans* often appears in apposition to the proper name in sepulchral inscriptions; cf. *CIL* 3.4221: *Florentinus infans, qui vixit annos septem,* 3.2364: *Iulio Crescenti infanti.* According to the *ThlL,* this is the only literary example (*ThlL* 7.1.1348.63–84). For a possible etymological wordplay with this term, cf. F. Grewing, "Etymologie und etymologische Wortspiele in den Epigrammen Martials", in F. Grewing, *Totus notus in orbe,* 347.

genus et nomen... dedit: a common expression; cf. Cic. *Ver.* 2.2.51, 2.2.128, *Caec.* 58, *Sul.* 32, *Fam.* 15.10.1, Verg. *Aen.* 5.621, 12.225, Hor. *Carm.* 1.14.13, Ov. *Epist.* 2.50, Val. Fl. 2.468, Sil. 10.502, Iuv. 8.31, Tac.

Ann. 6.24 (*ThlL* 6.2.59–65). *Nomen dare* is also a common expression; cf. *ThlL* 5.1.1674.66–77.

maxima Roma: for the expression, cf. 10.58.6: *nunc nos maxima Roma terit*, Verg. *Aen.* 5.600–601: *hinc maxima porro / accepit Roma*, Prop. 4.1.1: *Hoc quodcumque vides, hospes, qua maxima Roma est.*

ll. 3–4 Expression of the exact age is a topos in epitaphs, especially in cases of early death; cf. 1.101.4 (with Citroni 310), 6.28.8, 6.85.8, 10.53.3, 10.71.5. The use of periphrases is also habitual; cf. Ov. *Trist.* 4.10.77–78, Mart. 5.34.5–6.

trieteride: τριετηρίς, with ellipsis of ἑορτή or περίοδος, is first attested in Latin in its original technical Greek sense of 'celebration held every three years' in Cicero (cf. *ND* 3.58) and not found subsequently until Martial and Statius, with the simplified meaning of 'period of three years'. There are four examples in Martial (cf. 6.38.1 [with Grewing 269], 9.84.9 [with Henriksén² 114–115], 10.53.3), always in the same metrical position, the end of the fourth and the fifth foot of the hexameter. For the use of this technical term by Statius, cf. Van Dam 433 *ad* Stat. *Silv.* 2.6.72.

tetricae... deae: the Fates are mentioned as being responsible for the death of men as early as Homer; cf. *Il.* 24.209. From then on, it is a literary topos; cf. Gow 30 *ad* Theoc. 1.139. For Latin literature, cf. L. L. Tels-de-Jong, *Sur quelques divinités romaines de la naissance et de la prophétie* (Delf 1959) 88–92. Such references are especially frequent in epitaphs; cf. K. P. Harrington, "Conceptions of Death and Immortality in Roman Sepulchral Inscriptions", *TAPhA* 30 (1899) 28–29, R. Lattimore, *Themes*, 153–158 § 35. Cf. Sen. *Her. F.* 181: *durae peragunt pensa sorores*, Stat. *Silv.* 3.3.21: *nigrasque... sorores*, Prop. 4.11.13: *immitis... Parcas.* For the expression, cf. 4.73.6: *tetricas... deas.* For the use of *tetricus*, cf. Citroni 207 *ad* 1.62.2 and *ad* 7.80.4.

male: ie, *sceleste*; cf. Ov. *Met.* 5.240 (with Bömer² 279), 7.397, *Trist.* 3.1.7. *Male* is a conjecture by D. Heinsius for the reading of the mss., *mala*, which among modern editors is only accepted by F. G. Schneidewin and W. Heraeus, although the reviser of this edition, I. Borovsky, expresses reservations (cf. note XLV *a. l.*). L. Friedländer (cf. 521), for his part, proposes *mea*, though without actually introducing it into his text. This type of brachylogy is frequent in Latin, expressing a judgement on the action of the verb by means of an adverb of manner; cf. Bassols 1.180 § 164, K-St 2.1.794 § 141, Smith 387 *ad* Tib. 1.10.51, Nisbet-Hubbard 125 *ad* Hor. *Carm.* 1.9.24.

pensa: properly, *pensum* is the quantity of wool which a slave was supposed to spin in one day. Here a metaphor, as often, for 'looms on which the Fates spin out the destiny of men'. It is first found in *Epic. Drusi* 239–240: *Clothoque duasque sorores, / pollice quae certo pensa severa trahunt.* Cf. Sen. *Her. F.* 181, *Apoc.* 4.1, Stat. *Theb.* 3.205–206, 8.831, *Silv.* 3.4.172 (*ThlL* 10.1.1048.43–60). In Martial, cf. 4.54.9, 4.73.3, 9.17.2 (with Henriksén 112), 9.76.7.

l. 5 *Tricolon auctum* with anaphora reflecting despair, a typical construction in *lamentationes.* It is a σχετλιασμός (cf. F. Cairns, *Generic Composition,* 7–10, 52–54) in which the poet laments the inexorable nature of death, which comes to all, with no respect for lineage or the merits accrued in life. From Homer (cf. *Il.* 5.53–54) it is an essentially poetic motif with the exception of Sen. *Dial.* 12.3.5. Cf. Verg. *Aen.* 7.302–303, Hor. *Carm.* 1.28.4–6 (with Nisbet-Hubbard 323–324), [Tib.] 3.3.1 (with Navarro Antolín 195), Prop. 1.9.9 (with Enk 88), 3.18.11–12 (with Fedeli[3] 553), 4.11.11–12 (with Fedeli 247), Ov. *Am.* 2.6.17–20, 3.6.9–12, 3.9.21, 3.9.33–34. For lamentation over the futility of the gifts enjoyed during life in the face of the implacability of death, cf. Ov. *Am.* 2.7.19: *quid iuvat, ut datus es, nostrae placuisse puellae?* Cf. *CLE* 1066: *quid prodest vixisse in amabilitate facetum / cunctaque blanditiis emeruisse suis?* There are examples as early as Homer; cf. *Il.* 5.53–54: ἀλλ' οὔ οἱ τότε χραῖσμ' Ἄρτεμις ἰοχέαιρα, / οὐδὲ ἑκηβολίαι ᾗσιν τὸ πρίν κέκαστο. Cf. J. Esteve-Forriol, *Die Trauer- und Trostgedichte in der Römische Literatur* (Diss. München 1962) 137, R. Lattimore, *Themes,* 177–205 § 46–55, B. Lier, *Philologus* 62 (1903) 453–477, P. Cugusi, "Un tema presente nei *CLE*: la gloria aeggiunta in vita", *Annali della Fac. di Magisterio dell' Università di Cagliari* 5, 1 (1981) 5–20.

species: in the pregnant sense of *bona species,* that is, *decor;* cf. Plaut. *Mil.* 1000: *meam laudat speciem,* Stat. *Silv.* 1.6.29 (with Vollmer 307): *insignis specie, Ach.* 1.811: *is decor et formae species permixta virili,* Iuv. 10.310: *iuvenis specie laetare tui* (*OLD s. v.* 3b).

lingua: for *ars bene dicendi,* ie, *eloquentia,* hyperbolically here, in the case of a child not yet three years of age. Cf. Plaut. *Mil.* 189: *os habet, linguam, perfidiam,* Hor. *Epist.* 1.1.57: *sunt mores, est lingua fidesque* (*ThlL* 7.2.1447.82–1448.38, *OLD s. v.* 2d).

aetas: for *minima aetas,* ie, *iuventus;* cf. Cic. *S. Rosc.* 149: *ad dicendum impedimento est aetas,* Prop. 1.6.21: *tua non aetas umquam cessavit amori* (*ThlL* 1.1127.23–1128.47, *OLD s. v.* 4a).

l. 6 An imitation of an inscription addressing the passer-by, asking him for an offering of tears and wishing him in return a longer life for his loved ones than that enjoyed by the deceased, so that he will not have to suffer the grief produced by the inexorable separation of death. Voices of greeting and good wishes often rise from the tomb; cf. G. Kaibel, *Epigrammata graeca ex lapidibus collecta* (Hildesheim 1965) (= Berlin 1878), n° 555, 236, 103, *AP* 7.417 and 734. In Martial, cf. 6.28.10, and 6.29.8. Cf. R. Lattimore, *Themes,* 230–237 § 63.

Da lacrimas tumulo: the request for tears is a frequent motif in epitaphs; cf. *CLE* 1198.2, 723.1, 403.1, 1402.2, and *AP* 7.280.4 (Isid.): ἀλλὰ χεῦε δάκρυα, 7.558.7: κώκυε καὶ σὺ βλέπων τάδε γράμματα μακρόν, ὁδῖτα (the latter two being cited by P. Laurens as models for this epigram [cf. *REL* 43 (1965) 319]. Cf. also A. Manzo, "La fonte greca degli epigrammi sepolcrali di Marziale", in L. Belloni, G. Milanese, A. Porro, eds., *Studi Classici I. Tarditi* [Milano 1995] 763–765). In Martial, cf. 10.61.3–6. It is also common to

offer tears for the deceased; cf. Citroni 278 *ad* 1.88.6, R. Lattimore, *Themes*, 234 § 64. Among the funeral customs of the ancient world, an offering of tears formed part of the ritual with which the survivors honoured their dead; cf. E. *Or.* 1239: δακρύοις κατασπένδω σε, Theoc. 23.38 (with Gow-Page 412): ἐπισπείσας δὲ τὸ δάκρυ, Ov. *Met.* 2.339–341. Cf. Nisbet-Hubbard[2] 105 *ad* Hor. *Carm.* 2.6.22–24, Bömer 184 *ad* Ov. *Fast.* 3.560. For the poetic expression *dare lacrimas*, a periphrasis for *flere, plorare, lacrimare* attested from Virgil, cf. *Aen.* 4.370 (with Pease 320): *num lacrimas victus dedit*, 9.292–293 (with Dingel 133), Ov. *Epist.* 3.15, *Rem.* 129, *Met.* 2.341 (with Bömer[2] 329), 11.669, *Fast.* 5.472, Sen. *Ag.* 521–522 (*ThlL* 7.2.840.23–26).

ll. 7–8 For the wish to die before one's loved ones, cf. 9.51. A wish for a long life is a typical ending in sepulchral inscriptions; cf. *CLE* 1181.7, n° 555, 236, 103 in Kaibel, *Epigrammata graeca ex lapidibus conlecta* (Berolini 1878), *AP* 7.417, 734. Cf. R. Lattimore, *Themes*, 235 § 76. It is also a traditional motif in the hellenistic ἐγκώμιον (cf. Men. Rh. 377.28–29). For the commonplace, cf. Nisbet-Hubbard 37 *ad* Hor. *Carm.* 1.2.45. It was not an absolutely altruistic wish, since the Romans considered it very important that there should always be someone left behind to honour the tomb of his ancestors and carry out the appropriate sacrifices; cf. R. Lattimore, *Themes*, 126 § 27, J. M. C. Toynbee, *Death and Burial in the Roman World* (London 1971) 50–60. A peculiar development of this topos, particularly frequent in Martial, and in his contemporary Statius, is to wish a long life to the emperor Domitian; cf. 13.4:

> Serus ut aetheriae Germanicus imperet aulae
> utque diu terris, da pia tura Iovi.

Cf. K. Scott, "Statius' adulation of Domitian", *AJPh* 54 (1933) 247–259, K. Scott, *Imperial Cult*, 149–156, K. D. Ostrand, *Aspects of the Reign of the Emperor Domitian* (Diss. Columbia 1984) 36 n. 81. Cf. previously Hor. *Carm.* 1.2.45, Ov. *Met.* 15.838–839, 15.868–870, Calp. *Ecl.* 4.137–146. Cf. Spaltenstein 251 *ad* Sil. 3.611, I. Gómez Santamaría, "Sobre el deseo de larga vida al *princeps*", A. Ramos Guerreira, ed., *Mnemosynum C. Codoñer a discipulis oblatum* (Salamanca 1991) 99–115, Laguna 335–336 *ad* Stat. *Silv.* 3.4.99–106. Note the lexical parallels in *Culex* 372–373 (cf. J. W. Spaeth, *TAPhA* 61 [1930] 24, n. 25).

ad Lethaeas... undas: the river Lethe here serves as a regular metaphor for *mors*; cf. *Culex* 215: *Lethaeas... transnare per undas*, Colum. 10.6. Cf. also Tib. 1.3.80: *Lethaeas... aquas*, Sen. *Her. O.* 1985: *Lethaeos... per amnes*, Stat. *Silv.* 3.3.22: *Lethaea ad flumina*, *Theb.* 12.559 (*ThlL* 7.2.1185.66–76). Cf. *ad* 7.47.4.

Nestore: the classic example of longevity; cf. A. Otto, *Sprichwörter*, 242 § 1223. He was supposed to have lived through three generations, approximately three hundred years; cf. *Il.* 1.250–252: τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων / ἐφθίαθ'... / ... μετὰ δὲ τριτάτοισιν ἄνασσεν (cf. also *Od.* 3.245),

Cic. *Cato* 31, Hor. *Carm.* 2.9.13: *ter aevo functus*, Ov. *Met.* 12.187–188: *vixi / annos bis centum; nunc tertia vivitur aetas*, Hygin. *Fab.* 10.3: *Nestor... qui tria saecula vixisse dicitur beneficio Apollinis.* Cf. 2.64.3 (with Friedlander 269), 4.1.3 (*Pylioque... aevo*), 8.6.9, 9.29.1 (with Henriksén 155), 10.24.11, 11.56.13, 13.117.1. With the same connotation the name is often paired with that of Priam; in Martial, cf. 5.58.5, 6.70.12, 8.64.14. Cf. Prop. 2.25.10, Iuv. 12.128, Stat. *Silv.* 1.3.109–110 (with Vollmer 281). Cf. V. F. Corsaro, *Sic. gymn.* 26 (1973) 181, Coleman 134 *ad* Stat. *Silv.* 4.3.150–152, Van Dam 258–259 *ad* Stat. *Silv.* 2.2.107–111.

non eat: on the use of *non* for *ne* in expressions of good wishes, which is frequent both in poetry and in prose from Ovid on, cf. H-Sz 331 § 185.

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Martial addresses his book, commending it to a potential patron who is keen on his epigrams. As often, the book is personified and given detailed instructions so that it will recognize the patron it is being sent out to seek. This topos is very frequent in Martial; cf. 1.2, 1.70, 4.86, 4.89, 8.1, 10.20(19), 11.1, 12.2(3). Cf. also the precedents of Catullus (35), Horace (*Epist.* 1.20), and especially Ovid, who uses this device frequently in his poetry from exile (*Trist.* 1.1, 3.7); cf. M. Citroni, *Maia* 38 (1986) 111–147, R. A. Pitcher, "Martial's Debt to Ovid", in F. Grewing, *Totus notus in orbe*, 59–60. Like the addressee in 7.51, this patron will help to disseminate Martial's works. In both cases Martial points to the excessive publicity given to his literary production and the extraordinary zeal of his *fautores*. In 7.51 the popularizing of Martial's work comes about in the context of an endless *recitatio*, while in the present case his epigrams are spread all over the city as the result of one man's enthusiasm. A certain irony can be detected in the poet as a response to the excesses of his *fautores*. For Martial's concern over the circulation of his epigrams, see also 5.30, 7.52, 7.68 and 7.88, 12.2(3).

Martial also commends his poems to the same Sabinus in 9.58. See especially ll. 5–6: *excipe sollicitos placide, mea dona, libellos; / tu fueris Musis Pegasis unda meis.*

The poem is divided into three parts: (1) ll. 1–4 The addressee is introduced to the personified book that is being sent forth. (2) ll. 5–8 Self-eulogizing expression of the devotion felt towards the work by the addressee. (3) ll. 9–13 Joyful exclamation on the part of the poet, assuring the book of considerable circulation.

The poet addresses his own book; cf. *ad* 7.26.

Bibliography: M. Coffey, *BICS* 26 (1979) 88–94, H.-O. Kröner, in *Athlon. Satura grammatica in honorem Francisci R. Adrados* (Madrid 1987) 479, M. Citroni, *Maia* 38 (1986) 111–147.

ll. 1–4 A patron, Caesius Sabinus, is introduced to the book.

Nosti si bene: common formula; in Martial, cf. 1.115.7 (with Citroni 353), 3.68.11, and cf. Cic. *S. Rosc.* 57, *Att.* 9.7b.2, *Phil.* 13.47, Hor. *Sat.* 1.9.22, *Epist.* 1.18.1, Ov. *Ars* 3.51, *Am.* 2.18.39, *Met.* 13.808, 14.356. Cf. E. Fraenkel, *Horace*, 316.

Caesium... /... Sabinum: for the separation of *nomen* and *cognomen*, cf. 7.47.1: *Licini celeberrime Sura.* He is a friend of Martial and of Aulus Pudens, a native of Sarsina in the north of Umbria; cf. *CIL* 11.6489 (cf. Dessau 9324 a-d). Cf. *RE* 3.1316 (Groag). Sabinus is a very common *cognomen*, in fact the most popular of the geographical ones; cf. I. Kajanto, *Cognomina*, 30, 50–51, 186. *Cognomina* of this type originally contained a true indication of

birth-place, but lost their geographical implications as they spread over a wider area. Thus, Sabinus is equally attested all over the empire. *Nomen* and *cognomen* are attested together only here. Caesius also denotes a fictitious individual in 7.55. Martial refers to this same friend simply by his *cognomen* in 9.58 (with Henriksén[2] 42), and probably also in 9.60: *nostro... Sabino.* In book 11 there appears, in two poems with erotic connotations, a Sabinus who is both inquisitive (cf. 11.8) and bashful (11.17) and who has traditionally been identified with Caesius Sabinus, but the connection is debatable, to say the least. In 11.17 in particular, the choice of name seems to correspond less to a real person than to the connotations of severe morality it conjures up; cf. A. Otto, *Sprichwörter,* 304 § 1562, R. Häussler, *Nachträge zu A. Otto,* 116, 208. Finally, even if, along with *edd. praeter* Shackleton Bailey, we accept the reading of γ in 4.37 (*v. l.* Sabellus β : Sabinus γ) the name is an invented one. Caesius Sabinus is widely attested in votive inscriptions; cf. *CIL* 11.6489: *Iovi o(ptimo) m(aximo) sacrum C. C(aesius) S(abinus),* and cf. 6490, 6491, 6492, 6499 (*ThlL onom.* 2.50.69). Cf. P. Giese, *De personis a Martiale commemoratis* (Diss. Greifswald 1872) 106, Friedländer 522 *a. l.*

montanae... Umbriae: cf., again dedicated to (*Caesius*) *Sabinus,* 9.58.3: *montana... Umbria.* Umbria is intersected by the Apennines. In poetry, *montanus* with a toponymic is only attested in Ovid; cf. *Pont.* 2.2.76: *montanae... Dalmatiae* (*ThlL* 8.1458.17–29). In Martial, this adjective is found only in the *loci* cited *supra.*

decus: cf. *ad* 7.74.1.

Auli... Pudentis: cf. *ad* 7.11.2.

municipem: 'from the same *municipium*'; cf. Cic. *Fam.* 13.11.1: *meos municipes Arpinatis* (*OLD s. v.* 2). An unpoetic term. It is not found in Lucretius, Horace, Ovid, Propertius, Tibullus, Persius, Lucan or Statius (one example in prose; cf. *Silv.* 4 *praef.* 20), only once in Lucilius (cf. *frg.* 89: *Graecum te, Albuci, quam romanum atque Sabinum, municipem Ponti,...*) and in Catullus (cf. 17.8), and twice in Juvenal (cf. 4.33, 14.271). In Martial, seven times, the first occurrence here. Literally it denotes a member of a *municipium,* but it is sometimes used in a broader sense to apply to any citizen; cf. Sen. *Suas.* 6.27: *municipem nostrum* (of Córdoba). Cf. Fordyce 142 *ad* Catull. 17.8, R. Seagraves, "The Municeps in Catullus 17", *Studies in Latin Literature and Roman History* (Bruxelles 1979) 1.209–213, J. Guillén, *Urbs Roma,* 2.71.

tu dabis: future for imperative; cf. H-Sz 555 § 298. This stylistic device is already frequent in the early period; cf. C. E. Bennet, *Syntax of Early Latin* (Boston 1910) 1.39. Note the emphatic nature of the use of the personal pronoun in an order; cf. the same phrase in, for example, Catull. 116.8, Ov. *Am.* 2.13.16, 2.17.34, Mart. 9.66.4.

vel occupato: going against the usual practice in Martial, who normally recommends his books for moments of leisure; cf. *infra.* For *vel* in an accumulative sense, cf. Bassols 2.113–114 § 118, K-St 2.2.110–111 § 169, *OLD s. v.* 5a.

ll. 5–8 Martial repeatedly recommends the need for leisure to devote oneself to the reading of his poetry; cf. *ad* 7.26.2. Here, however, he introduces a *fautor* who is so devoted that even if he is busy he will welcome the poet's new epigrams with great pleasure. Martial gives a twist to the topos of the need for *otium ad carmina legenda et componenda* to underline Sabinus' matchless devotion to his poetry.

instent... premantque: accumulative *congeries.* For the prosaic expression *instent curae,* cf. Sall. *frg. Hist.* 3.3, Liv. 35.7.2, Curt. 6.2.1, Tac. *Hist.* 1.78 (*ThlL* 4.1472.72).

mille... curae: *mille* with indefinite value for a high number. Cf. *ad* 7.20.13.

vacabit: constructed with the dative in brachylogy for *vacabit* ⟨*legere*⟩ *nostra carmina*; cf. Cic. *Div.* 1.11: *ego... philosophiae... semper vaco* (*OLD s. v.* 7a). Cf. *ad* 7.80.4.

diligit: in the figurative sense, with the meaning of *aestimare, favere*; cf. *ThlL* 5.1.1178.26, *OLD s. v.* 2. In Martial it is attested eighteen times as against 102 appearances of *amo* (cf. chart in *ThlL* 5.1.1176–1177).

Turni nobilibus... libellis: a reference to Turnus Memor, a satirical author and brother of *Scaevus Memor,* a writer of tragedies. Quintilian may be referring to him in 10.1.94: *sunt clari hodieque et qui olim nominabuntur* (Cf. M. Coffey, *Roman Satire* [London 1976] 4, n. 119). In spite of his reputation we have only been left with two lines of his satires in *Schol. ad* Iuv. 1.71. On his life, cf. *Schol. ad* Iuv. 1.20: *Probus... Turnum dicit Scaevi Memoris tragici poetae fratrem. Turnus hic libertini generis ad honores ambitione provectus est potens in aula Vespasianorum Titi et Domitiani.* In Martial, cf. 11.10 (with Kay 88–89):

> Contulit ad saturas ingentia pectora Turnus
> cur non ad Memoris carmina? Frater erat.

Cf. Sidon. *Carm.* 9.266. Cf. *RE* 7a.1413, L. Quicherat, *Mélanges de Philologie* (1879) 259, M. Herz, *De Scaevo Memore poeta tragico* (diss. Breslau 1869), *RE* 2a.344–348 (Hug), R. Verdière, *Eos* 76 (1988) 319–321, B. Baldwin, "Turnus the Satirist", *Eranos* 77 (1979) 57–60, M. Coffey, *BICS* 26 (1979) 88–94. Martial considers it an honour that the reading of his works should give way to that of the satires of Turnus. *Nobilibus* here means *bene notis*; cf. Quint. 1.5.20: *Catulli nobile epigramma* (*OLD s. v.* 1b). *Nobilis* in a literary context strictly refers to elevated style; cf. Hor. *Ars* 259, Stat. *Silv.* 2.7.114 (with Van Dam 498).

ll. 9–10 *Tricolon* forming an exclamation.

O quantum... paratur!: clauses of exclamation introduced by *o* + *quantum* are attested from Cato *or. frg.* 102.1: *o quanti... emit!* Lucil. *frg.* 9 (cf. Pers. 1.1): *o quantum est in rebus inane!* In Martial, cf. *Epigr.* 16(14).4, 5.70.5, 6.37.4 (with Grewing 265), 8.7.4, 8.28.21, 8.53(55).9, 9.20.3, 11.87.3, 12.70.9 (*ThlL* 9.2.7.63–69).

nominis: ie, *famae, laudis*; cf. 10.103.4, Prop. 1.7.10, 2.1.21 (*OLD s. v.* 11b).

O quae gloria!: for clauses of exclamation with the verb understood, cf. 10.38.6: *o quae proelia!* (*ThlL* 9.2.7.81). *Gloria, de hominibus et heroibus,* is a poetic usage; cf. Verg. *Aen.* 6.767, Ov. *Am.* 3.15.8, *Met.* 12.530 (*ThlL* 6.2080.1–2).

amator: in the metaphorical sense of *amator libri*; cf. Cic. *Brut.* 66: *amatores huic desunt,* Hor. *Epist.* 1.20.8, Petron. 84 (*ThlL* 1.1829.15–1830, 2, *OLD s. v.* 3a). This use is synonymous with *fautor,* equivalent to the Greek term ζηλωτής; cf. Bailey 352 *ad* Cic. *Fam.* 2.196.3.

ll. 11–12 Note the anaphora of the personal pronoun reflecting the exalted state of the poet and the reiterated nature of Sabinus' recitals, and in l. 12 the asyndeton occupying the whole line. (cf. Hor. *Epist.* 2.2.180–181). In hendecasyllables it is not found in Catullus, and only twice in Statius (cf. Stat. *Silv.* 1.6.44, and 2.7.85 [with Van Dam 489–490]), in contrast with seven examples in Martial; cf. 1.115.2–3, 5.20.8–9, 10.98.9, 12.49.12, 12.97.3. It becomes more frequent in the late Latin poets.

Te... sonabit: ie, *de te loquentur in convivio, foro.* This is a poetic usage with the meaning of *celebrare, saepe loquere de aliquo*; cf. Hor. *Carm.* 2.13.26, Ov. *Ars* 1.206, *Met.* 10.205, Prop. 2.31.16. In Martial, cf. 2.72.6, 6.19.8 (with Grewing 172) (Forcellini 5.565 § 10, *OLD s. v.* 9a).

compita: a metonym for those who frequent crossroads, as a meeting- and chatting-place; cf. Prop. 2.20.22 (with Enk^2 277): *de te compita nulla tacent,* Ov. *Am.* 3.1.17–18: *nequitiam vinosa tuam convivia narrant, / narrant in multas compita secta vias,* Hor. *Sat.* 2.3.25, 2.6.50, Iuv. 9.112 (with Courtney 439).

porticus: cf. *ad* 7.76.2.

l. 13 Closing formula with striking asyndetic contraposition, on which the effectiveness of the epigram depends; cf. 1.40.2: *omnibus... nemo.* The marked homoeoteleuton of the verb-endings (*-eris... -eris*) serves to underline the contrast. The rhetorical antithesis of *omnibus / unus* is reiterative; cf. Verg. *Aen.* 1.15, 2.743, 3.716, 10.691, Ov. *Met.* 10.317–318. Cf. especially the late example of Tert. *virg. vel.* 17: *et utique quod uni dixeris, omnibus dixeris.* Cf. A. Otto, *Sprichwörter, s. v. unus,* 358 § 1831, *ad* 7.7.8.

Martial censures the vice of regarding everything as a tradeable commodity. This is another criticism of greedy businessmen whose aim is to 'get rich quick' by buying and selling all that comes their way. The epigram is therefore one of a group condemning excessive wealth, a recurring topic in Martial; in the present book, cf. 7.48 and 7.73. For criticism of those whose ambition is limitless wealth, the *locus classicus* is Hor. *Carm.* 3.1.33–37.

The epigram consists of a single hexameter. There is no evidence of μονόστιχα in a book of epigrams before Martial (cf. M. Zicari, "Nota a Petronio e a Marziale", in *Lanx satura. Nicolao Terzaghi oblata. Miscellanea Philologica* [Gènova 1963] 348, O. Weinreich, *Die Distichen des Catulls* [Tübingen 1926] 5). In Martial, cf. 2.73. For examples in the *Greek Anthology* and late Latin, cf. *AP* 9.402, 1.51 (Gr. Naz.), 9.491 (Theon), 16.76 (Synesius), 1.6.21, *AL* 89, 495–506, Ennod. 207; cf. E. Siedschlag, *Form von Martials Epigrammen*, 131, n. 13.

The hexameter is a rare metre in epigram, except in the late Latin period. It is infrequent in the *Greek Anthology*, although there are Greek dedicatory or funerary inscriptions attested in hexameters from the 7th or 6th century and the oldest epigrams are written in hexameters (cf. P. Friedländer, *Epigrammata. Greek Inscriptions in Verse* [Berkeley 1948] 7). Apart from the two *monosticha*, this epigram and 2.73, Martial uses the hexameter twice in lengthy invectives (cf. 1.53 and 6.64). The poet defends himself against a critic who not only censures his long epigrams but criticizes him for using hexameters in his compositions in 6.65; cf. ll. 1–2: *'Hexametris epigramma facis', scio dicere Tuccam. / Tucca, solet fieri, denique, Tucca, licet.* Petronius, too, is considered the author of nineteen epigrams in hexameters; cf. *AL* (Riese) 465, 466, 469, 471, 473, 476, 651. Cf. E. Siedschlag, *Form von Martials Epigrammen*, 129, n. 8. The use of hexameters became increasingly frequent in both Latin and Greek, and in the late epigrammatists Claudianus, Ausonius, Ennodius and Luxorius, the hexameter is the second most frequent metre. Cf. L. Müller, *De re metrica*, 102, A. Wifstrand, *Von Kallimachos zu Nonnos* (1933) 155.

The poet addresses a fictitious character whom he calls Castor. As a proper name, apart from references to the mythological hero, the name is rare in literary texts (cf. Verg. *Aen.* 10.124, Hor. *Epist.* 1.18.19, Plin. *Nat.* 25.9 [*ThlL Onom.* 2.245.4–24]), but very frequent in inscriptions; cf. *CIL* 11.28, 11.113, 8.3580 (*ThlL Onom.* 2.245.25–56). Cf. *RE* 10.2.2847.10–11 (Stein).

l. 1 Note the sententious tone.

fiet ut: the construction is attested from Plautus; cf. *Asin.* 478: *id quidem tibi hercle fiet, ut vapules.* Cf. Cic. *Tusc.* 2.16, *Quinct.* 8, Plin. *Epist.* 1.1.2. Cf. H-Sz 644 § 349.

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The final epigram of book 7 is clearly composed expressly as a closing poem. In it, Martial presses Crispinus to intercede before the emperor so that he will favour his works. Cf. 1.118, 4.89 and 11.108 for epigrams which deliberately draw their respective books to a close. Book 8 also finishes with an epigram recommending the author's work to the emperor (cf. 8.82). In addition, books are dedicated to the emperor in 1.4, 1.5, 4.8, 5.1, 5.5, 5.6, 8 *praef.* 1, 12.4, 12.5, 12.11 (cf. also 5.15).

The epigram is in three parts: (1) ll. 1–2 Wishes for happiness and good luck for the addressee, a formulaic element before an entreaty. (2) ll. 3–7 Request for intercession before the emperor. (3) l. 8 Conclusion in which the author commends himself to the emperor.

The identity of the addressee of the epigram, Crispinus, is debated (cf. bibliography *infra*). He is mentioned as a member of the court of Domitian in Martial (here and in 8.48) and Juvenal (cf. 1.26–29, 4.1–33, 4.108–109). No epigraphical evidence has been preserved. He is an individual of Egyptian origin (cf. Iuv. 1.26, 4.24) who wielded influence during Domitian's reign but fell into disgrace along with him. Juvenal satirizes the extent of his *cursus honorum* (Iuv. 1.26–29 and 4.32), in that he progressed from Egyptian slave to *princeps equitum* (cf. Iuv. 1.24–25 and Mart. 7.64). His cloak, rich in purple, is the object of veiled mockery in Mart. 8.48 (see especially l. 5: *saturatas murice vestes*), while its wearer is praised for a build and demeanour which very few could match; the cloak is also the object of biting satire in Iuv. 1.26 and 4.31 (see also the scholia on Juvenal collected in A. Vassileiou, *Latomus* 43 [1984] 30–31).

Bibliography: on Martial and Domitian, cf. *ad* 7.1. On Crispinus, cf. A. Vassileiou, "Crispinus et les conseillers du prince (Juvenal, Satires IV)", *Latomus* 43 (1984) 27–68, P. White, "Ecce Iterum Crispinum", *AJPh* 95 (1974) 377–382, G. Highet, *Juvenal*, 260, B. W. Jones, *Domitian*, 69–70, *RE* 4.1720–1721, 5 (Stein), *PIR* C 1586, W. C. Dermott, "Ecce iterum Crispinus", *RSA* 8 (1978) 117–122, B. Baldwin, "Juvenal's Crispinus", *AC* 22 (1979) 109–114, Courtney 206–207 *ad* Iuv. 4.31–32.

ll. 1–2 Expression of good wishes for the recipient of the entreaty. This is a commonplace in pleas; cf. *ad* 7.5.

placidum... Tonantem: ie, Domitian; cf. *ad* 7.56.4. Note the striking oxymoron between the adjective and the semantic connotations of stormy weather in the epithet *Tonans*. *Placidus* is often used of the weather, the sea or other natural phenomena; cf. Lucr. 2.559: *placidi pellacia ponti*, Verg. *Ecl.* 2.26: *placidum... mare*, Colum. 4.8.3: *hiems... placida* (*OLD s. v.* 3a). *Placidus*, in the sense of *sine cura, laxatus*, is applied to Domitian in 5.6.10, 5.23.3,

6.10.6. Cf. also 14.34.1. For the positive connotations of the epithet, cf. R. A. Pitcher, "The Emperor and his Virtues: the Qualities of Domitian", *Antichthon* 24 (1990) 87. The adjective is frequently applied to deities, and is especially common in entreaties; cf. Verg. *Aen.* 3.266, 4.578, Ov. *Fast.* 4.161, Sen. *Med.* 985.

nec... minus quam: a periphrasis used to compare two terms as if they were of equal importance, even if one possesses the quality in question to a higher degree; cf. Ter. *Hec.* 647: *non tibi illud factum minu' placet quam mihi.* Cf. Bassols 2.306 § 296, K-St 2.2.481 § 225.

nec: ie, *et non*; cf. K-St 2.2.39 § 157.

tua Memphis: a city in Lower Egypt, 25 kilometres south of Cairo; cf. R. Stillwell, *Classical Sites,* 571 (S. Shenouda). Cf. Hdt. 2 *passim* and 3.27. For Crispinus' Egyptian background, cf. Iuv. 1.26–27: *cum pars Niliacae plebis, cum verna Canopi / Crispinus,* and 4.23–24: *hoc tu / succinctus patria quondam, Crispine, papyro?* Expression of the great esteem in which personified cities hold those of their sons who have enjoyed success in life is a frequent device; cf. Ov. *Am.* 3.15.7–8, Mart. 1.61 (with Citroni 200 *intr.*), 8.73.9.

Memphis amet: word-play on the etymology of *Memphis* (cf. μέμφομαι, 'to blame, censure'). This poetic device can be traced back to Homer (cf. E. R. Curtius, *Lit. europea,* 692–699) and is frequent in the silver Latin authors. For Statius, see the list of uses in Vollmer 216 *ad* Stat. *Silv.* 1.1.6, Van Dam 217–9 *ad* Stat. *Silv.* 2.2.36–42, and Laguna 27–28 *intr.* (with select bibliography). Martial does not merely gloss the etymological meaning of the city's name as, for instance, does Statius in *Silv.* 3.2.110 (with Laguna 232): *invida Memphis,* or Martial himself in 6.80.3: *derisit... Memphiticus,* but, in a great display of learning, goes further by using oxymoron to play with the etymology of the word. For play on etymology in Latin poetry, cf. especially F. Cairns, *Tibullus: A Hellenistic Poet at Rome* (Cambridge 1979) 90, J. M. Snyder, *Puns and Poetry in Lucretius' De rerum natura* (Amsterdam 1980), J. C. McKeown, *Ovid Amores Volume I. Text and Prolegomena* (Liverpool 1987) 45, R. Maltby, *A Lexicon of Ancient Latin Etymologies* (Leeds 1991), P. Murgatroyd, "Possible and probable etymologising in Tibullus II", *LCM* 18.8 (1993) 121–122.

ll. 3–5 A request for intercession before the emperor. Note the chiastic construction in l. 3: noun (A) / adj. (b) / adj. (a) / noun (B). Martial claims on a number of occasions that the emperor is a reader of his epigrams (cf. 2.91.3–4, 8 *praef.* 1). Greater confidence in the claim can be detected as he gradually wins favour with the emperor and his fame spreads. Thus, what are tentative suggestions in the first book (cf. 1.4.1) become proud statements of fact from book 4 on (cf. 4.27.1 and 6.64.14–15). Cf. H. Szelest, *Eos* 62 (1974) 105–107.

Parrhasia... in aula: cf. *ad* 7.56.2. *Aula* in the sense of 'court', 'palace' is poetic usage from Verg. *Georg.* 2.504. In Martial, cf. *Epigr.* 2.10, 5.6.8, 7.40.1, 9.11.8, 9.16.3, 9.36.10, 12.5.3. The term is often used in reference to the heavenly court; cf. 13.4.1.

namque... frui: parenthetic clause introduced by *namque*, attested in poetry from Virgil; cf. H-Sz 472 § 253, M. von Albrecht, *Parenthese*, 58–59. Poetry is personified, with a reversal in the expected roles: the poems derive enjoyment from their listeners, in this case the emperor, rather than the listeners from the poems. Cf. 7.26.4.

sacra Caesaris aure: ie, *aure sacri Domitiani.* Habitual *pars pro toto* metonym, with *auris*, as often, representing the instrument of literary judgement; cf. *ad* 7.12.1. For the adjective, cf. *ad* 7.1.4.

lector candidus: an Ovidian expression; cf. Ov. *Trist.* 1.11.35 (with Luck 91): *candide lector*, 4.10.132 (cf. 3.1.2: *lector amice*) (*ThlL* 7.2.1091.24). *Candor* is the disposition to think well of others or their work; cf. 13.2.8–10: *nos haec novimus esse nihil. / Non tamen hoc nimium nihil est, si candidus aure, / nec matutina si mihi fronte venis*, 12 *praef.* 24–25 (*coniecit* A. E. Housman, *Class. Pap.*, 733–734 [= *JPh* 30 (1907) 257–260]): *candore seposito*, Ov. *Trist.* 2.467–468 (with Owen 250): *his ego successi, quoniam praestantia candor / nomina vivorum dissimulare iubet*, 5.3.53–56: *si vestrum merui candore favorem / nullaque iudicio littera laesa meo est...* , *Pont.* 3.4.9–13: *non opus est magnis placido lectore poetis, ... nos... viribus infirmi vestro candore valemus*, Sen. *Suas.* 6.22: *ut est natura candidissimus omnium magnorum ingeniorum aestimator T. Livius, plenissimum Ciceroni testimonium reddidit* (*ThlL* 3.248.45–70, *OLD s. v.* 4a). Poets often demand just such an attitude from their readers (cf. Ov. *Trist.* 2.80: *iudicio possint candidiore legi*), or else praise them for already displaying it (cf. Hor. *Epist.* 1.4.1: *Albi, nostrorum sermonum candide iudex*). For *candidus* in the extended sense of *benevolus, bonus*, cf. *ThlL* 3.244.43. It is first found in Horace (cf. Hor. *Epod.* 11.11, 14.5: *candide Maecenas*; cf. V. Grassmann, *Epoden*, 124–125). For the adjective applied to people, *de animo*, cf. R. Pichon, *Serm. amat.*, 98.

ll. 6–7 Martial places words in the mouth of the reader, imagining what he is to say when in the presence of the emperor. Finishing an epigram quoting another's words is a traditional device; cf. in the *Greek Anthology*, for instance 7.230 (Eryc.), 7.432 (Damag.). Through his interlocutor, Martial places himself on an equal footing with the poets Marsus and Catullus. The device is frequent in Martial and consists of associating his own name with that of poets of the past in order to establish a comparison with them; cf. 1.61.12 (with Citroni 204–205), 4.14.13, 5.5.5, 10.103.5–6. Martial mentions both together as forerunners of his in 5.5, along with Albinovanus Pedo, a friend of Ovid (cf. *Pont.* 4.10) and author of a *Theseid* and a poem on Germanicus' North Sea expedition from which Seneca quotes over twenty hexameters (cf. *Suas.* 1.15; cf. also Sen. *Epist.* 122.15–16). Some fragments have been preserved of the epigrams of Domitius Marsus, who is also mentioned in 4.29.8, 7.29.8 (cf. *a. l.*), 8.55(56). Catullus is a constant point of reference in the poetry of Martial; cf. 1 *praef.* 10, 2.71, 4.14, 10.78.16, 10.103. For the comparison with Catullus, cf. H. Offermann, *QUCC* 34 (1980) 107–139. For the technique of inserting in his poems the words of supposed interlocutors, in this case *fautores*, cf. 7.86.

temporibus... tuis: ie, *temporibus in quibus tu imperas*; cf. 5.19.2, in the same metrical position; 8.55(56).1: *Temporibus nostris. Tempus* in reference to a particular period of history is almost always found in the plural; cf. *OLD s. v.* 4a. Here it is a poetic plural in the dative, depending on *praestare*; cf. K-St 2.1.312 § 76.

non nihil: ie, *quidquam*, litotes. Cf. *ad* 7.88.9.

iste: ie, *Martialis.*

nec... nimium minor: ie, *maior*, a case of litotes. A lexical variant of the set expression *non minus quam* (cf. *supra ad v.* 2). Cf. 2.48.4, 6.66.1 (with Grewing 432), 11.106.3.

Marso... doctoque Catullo: Martial frequently sets himself alongside Catullus and Marsus as epigrammatists; cf. 1 *praef.* 12, 5.5.5–6, 8.55(56).24. See especially 2.71.2–3: *si quando ex nostris disticha pauca lego, / protinus aut Marsi recitas aut scripta Catulli.* For a similar phenomenon, cf. Prop. 2.34.81–94, 3.2.15–26, 4.1.61–70. Formally these are ablatives functioning as the second element in the comparison in place of the syntagma introduced by *quam.* This usage is already found in the early authors, but it becomes generalized as a result of Greek influence in Horace and Ovid; cf. Bassols 1.126 § 112, K-St 2.2.465 § 225. *Doctus* in the pregnant sense of *aptus ad carmina componenda* is a translation of the Greek term σόφος. It is used as an epithet for authors of poetry from the hellenistic writers, and in Latin from Lucretius. Cf. Lucr. 2.600, Hor. *Epist.* 1.19.1, *Carm.* 1.1.29 (with Nisbet-Hubbard 13), Prop. 3.21.28, Ov. *Am.* 3.9.62, Stat. *Silv.* 5.3.108. Cf. F. Cairns, *Tibullus: A Hellenistic Poet at Rome* (Cambridge 1979) 11–12, M. Bowra, *Pindar* (1964) 5–6, A. L. Spisak, *TAPhA* 124 (1994) 298–299. The term is often applied to the Muses; cf. 1.70.15, 9.42.3, 10.58.5, Catull. 65.2, [Tib.] 3.4.45, Prop. 1.7.11, Ov. *Fast.* 4.191, 6.811, *Trist.* 2.13, *Am.* 3.9.17, *Ars* 3.551. It is found as an epithet for Catullus from Ov. *Am.* 3.9.62; cf. [Tib.] 3.6.41 (with Tränkle 166; Navarro Antolín 505–506). Very frequent in Martial; cf. 1.6.1, 8.73.8, 14.100.1, 14.152.1. Cf. also 1.61.1 (with Citroni 202): *Verona docti syllabas amat vatis* (*ThlL* 5.1.1757.2–46, *OLD s. v.* 3). Cf. K. Quinn, "Docte Catulle", *Critical essays on Roman Literature, Elegy and Lyric* (London, 1962) 31–63, E. J. Kenney, "Doctus Lucretius", *Mnemosyne* 23 (1970) 366–392, W. Kroll, *Studien*, 37, F. Cupaiuolo, *Tra poesia e poetica* (Napoli 1966) 129–130, Smith 502 *ad* [Tib.] 3.12.2, J. Fergusson, *PACA* 6 (1963) 7, B. W. Swann, *Martial's Catullus*, 36–37, R. Pauckstadt, *De M. Catulli imit.*, 8–9. For Catullus' influence on Martial, besides the references cited *supra*, cf. the useful summary in B. W. Swann, "*Sic Scribit Catullus*: The Importance of Catullus for Martial's Epigrams", in F. Grewing, *Totus notus in orbe*, 48–58.

l. 8 Conclusion of the epigram: Martial places himself in the hands of Domitian, invoked here in adulatory manner as a god.

Hoc satis est: cf. *ad* 7.51.14.

cetera mando: cf. Ov. *Met.* 2.140: *Fortunae cetera mando*; Val. Fl. 7.170:

haec tibi nunc, Furiis atque ipsi cetera mando. Mandare here has its usual sense of *aliquid alicui committere,* particularly appropriate to express one's last will; cf. 1.88.10 (*ThlL* 8.263.64–71).

ipsi... deo: *ipse deus* is frequently used in epic to stress the intervention of the god. Brachylogically it usually refers to the father of the gods, Jupiter (cf. Catull. 64.21, Verg. *Georg.* 1.328. 1.353, *Aen.* 9.128 [with Dingel 85]). Here, however, the reference is to the *alter Iuppiter,* Domitian, who is often referred to as *deus;* cf. 5.5.2, 7.5.3 (see note *a. l.*), 7.82, 8.8.6, 8.82.3, 9.28.8, 9.65.2, 9.93.3, 9.101.24. In Statius, only at *Silv.* 1.1.62. Cf. F. Sauter, *L'empereur,* 40–54, especially 47–54, K. Scott, *Imperial cult,* 102–136, J. P. Sullivan, *Unexpected Classic,* 141.

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